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A WEEKLY REVIEW OF LITERATURE, SCIENCE, AND ART.

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LITERATURE.

Tiresias, and other Poems. By Alfred Lord Tennyson. (Macmillan.)

IN the best of his sonnets—an address to Tennyson embodying a tribute of splendid praise—Mr. Theodore Watts described the *Rispa* book as the most richly-various volume of English verse that had appeared in the century. So far as I can pretend to judge of the products of a genius so manifold, I should be disposed to apply the terms of Mr. Watts's ungrudging eulogy to the book now published. The later volume has for me an immeasurable superiority in plain human interest. And human interest has not always been Tennyson's distinguishing quality. In *Memoriam* is a mirror of the human heart, and the heart's primal movements have rarely been traced with more subtlety than in "Locksley Hall" and "Enoch Arden." But, as a poet of great genius, whose years have passed the allotted span of life, Tennyson has on the whole lived rather remote from the passions and interests of man and the world. Plainly, he has not been indifferent to the affairs of ordinary life. The voice of the great world has been heard down the deepest corridor of the past in which he has lived and moved. When the echo of that voice has come back to us, it has often been deeper and calmer than at first, and sometimes, as in "Maud," a note or two more vehement. But it is not as true of Tennyson as of Wordsworth, that the human heart is "the haunt and main region of his song." Tennyson's remoteness from the passions of life has never at any time been akin to the remoteness of Shelley. It has at the utmost been the remoteness of Keats. Human sympathies have never been absent from any work of Tennyson. They were rarely present in any work of Shelley, whose faculty it may have been to use the poetic spirit without reference to the world about him, and without reflex action on himself as a man. Tennyson has always commanded the power (as shown in "Despair") of putting human interest into abstract ideas; and, if the work of Shelley were out of the count, I should not hesitate to say that there is no surer sign of a mind destitute of true poetic faculty than the tendency to dwell in a world that is almost without human sympathy. The great poets never do this, whatever their theme. Milton, in *Paradise Lost*, had a subject which, sublime though it be, is also almost as remote from direct human interest as Shelley's "Cloud" and Coleridge's "Kubla Khan." Yet he suffused it with human interest, and his Satan is far more completely within the range of human sympathy than such a creation as Goethe's Mephistopheles.

It would be unjust to say that, as regards the passions and interests of the world, Tennyson has ever resembled his own cuckoo, "a phantom cuckoo from out a phantom hill"; but for too long an interval he did, in truth, resemble the cuckoo of Wordsworth, and, amid the dust and noise of life, he was for years "a wandering voice." His new book is open to no such reproach. It tells of the heat and action of the day, and the part which the poet plays in it:

"And here the Singer for his Art
Not all in vain may plead
'The song that nerves a nation's heart
Is in itself a deed.'"

To say what the place is which Tennyson now occupies as a teacher would be to touch the fringe of a larger question than I should care to discuss. Briefly and frankly I should say that Tennyson is not the sort of writer to open the eyes of a nation fallen asleep. With all his impatience of wrong, of cowardice, of lack of patriotism; with all that love of truth to which he would sacrifice all at all hazards; with all his passionate ardour and fiery zeal, I miss in him the strong grasp and the wide outlook which distinguish the mighty spirits. I doubt if he, like his own "Dead Prophet," has "touched the whole sad planet of man." But this is only a comparative shortcoming. Of the great, broad, master geniuses who can "nerve a nation's heart" how many have there ever been? And among those who come next, surely there are very few who come before Tennyson. He is a strong thinker who sees far and sees clearly; a strong writer who wastes no force. His vehemence is not the explosion of soda-water: his far-reaching glimmerings of futurity are not the flickerings of rush-lights in a fog; and the less enviable of these qualities seem to distinguish some noisier singers in our time when, according to Tennyson,

"the Love of Letters overdone
Has swamped the sacred poets with themselves."

The human interest in this book is not so remarkable in the patriotic as in the domestic pieces. Southey, in writing to a friend, said that Scott's *Lay* "excited a novel-like interest," and then went on to complain that you could discover nothing in it on after perusal. Evidently the interest proper to a novel was an insignificant thing in Southey's opinion. The story was something; but if the manner of telling the story was not more, then the poem was not worthy of a second reading. It would not be easy to gainsay this formula of the function of plot in a poem. Yet it is a little wanting in proportion. It fits *Kehama* exactly, but it does not at all fit such a poem as "The Wreck" in this volume. In "The Wreck" the novel-like interest is enough of itself to sustain it as a work of art.

"The Wreck" is, perhaps, one of the most thrilling and powerful dramatic scenes in lyric poetry. The story it tells is that of a young wife, married to a cold and callous man who is handsome and cares little for her. She bears him a child—a girl—and this, the joy of her life, is spurned as if it had been base born. Her sympathies are wounded, her spirit crushed. Then she meets a man of the reverse type. He is not beautiful to look upon. He is a dwarf and almost a lurch-back, but he has the magnetic force that can

touch her. He is intellectual, he is sympathetic. He sees that she has no love for her husband, and that their union is already broken in the spirit. He breaks it in the flesh also; and these two join their lives. Ten days of "summer and sin" go by like a dream, and then the woman's conscience begins to conquer her passion. They are in a ship in mid-ocean, and a storm breaks over them. The motherless mother thinks of her child's shame. The tempest wrecks the ship, and the lover is lost. She is saved, though disfigured. Yearning for death, yet yearning also for knowledge of her child, she writes to the nurse. An answer comes back to her addressed to her maiden name, and enclosing a scrap clipped out of the "deaths" in a paper, saying that after ten days of fever the child had died on that day which was the day of the storm.

"VI.

"Mother, one morning a bird with a warble plaintively sweet
Perch'd on the shrouds, and then fell fluttering down at my feet;
I took it, he made it a cage, we fondled it, Stephen and I,
But it died, and I thought of the child for a moment, I scarce know why.

"VII.

"But if sin be sin, not inherited fate, as many will say,
My sin to my desolate little one found me at sea on a day,
When her orphan wail came borne in the shriek of a growing wind,
And a voice rang out in the thunders of Ocean and Heaven 'Thou hast sinn'd.'
And down in the cabin were we, for the towering crest of the tides
Plunged on the vessel and swept in a cataract off from her sides,
And ever the great storm grew with a howl and a hoot of the blast
In the rigging, voices of hell—then came the crash of the mast.
'The wages of sin is death,' and then I began to weep,
'I am the Jonah, the crew should cast me into the deep,
For ah God, what a heart was mine to forsake her even for you.'
'Never the heart among women,' he said, 'more tender and true.'
'The heart! not a mother's heart, when I left my darling alone.'
'Comfort yourself, for the heart of the father will care for his own.'
'The heart of the father will spurn her,' I cried, 'for the sin of the wife,
The cloud of the mother's shame will enfold her and darken her life.'
Then his pale face twitch'd; 'O Stephen, I love you, I love you, and yet'
As I lean'd away from his arms—'would God, we had never met!'
And he spoke not—only the storm; till after a little, I yearn'd
For his voice again, and he call'd to me 'Kiss me!' and there—as I turn'd—
'The heart, the heart!' I kiss'd him, I clung to the sinking form,
And the storm went roaring above us, and he—was out of the storm."

Nor does Southey's formula fit the poem in the South-*Irish* brogue entitled "To-morrow." "To-morrow" is simple in outline, but strong in interest. A young Irish girl is sought by many lovers, and loves one. The favoured lover tells her he is going over the sea to cut the wheat, and bids her meet him at the chapel door to say good-bye. That night there is a fearful storm. At the appointed time Molly is in the appointed place, but no

Danny comes. She grieves for him and waits. Years pass. Friends tell her that he is in America, married to another woman. She answers them that he will come: she had his "hand-promise." She grows old. One day the agent of the estate orders the bog in the district to be cleared. In the middle of it a body is found. It has been preserved by the bog. They lay it by the chapel-door for recognition; but a new generation has arisen, and none know the dead young man. At last Molly comes hobbling to chapel on a stick. She recognises her lover, and falls dead on his body. They wake the two together, and bury them in one grave.

"XI.

"How-an-iver they laid this body they foun' an the grass
Be the chapel-door, an' the people 'ud see it that
wint into mass—
But a frish gination had riz, an' most of the
ould was few,
An' I didn't know him meself, an' none of the
parish knew.

"XII.

"But Molly kem limpin' up wid her stick, she was
lamed iv a knee,
Thin a slip of a gossoon call'd, 'Div ye know
him, Molly Magee?'
An' she stood up strait as the Queen of the
world—she lifted her head—
'He said he would meet me tomorra!' an' dhropt
down dead an the dead.

"XIII.

"Och, Molly, we thought, machree, ye would start
back agin into life,
Whin we laid yez, aich be aich, at yer wake like
husban' an' wife.
Sorra the dhry eye thin but was wet for the
frinds that was gone!
Sorra the silent throat but we hard it cryin'
'Ochone!'
An' Shamus O'Shea that has now ten childer,
handsome an' tall,
Him an' his childer wor keenin' as if he had lost
thim all.

"XIV.

"Thin his Rivenence buried thim both in wan
grave be the dead boor-tree,*
The young man Danny O'Roon wid his ould
woman, Molly Magee."

Southey's formula fails also to fit "The Spinster's Sweet-Arts." "The Spinster's Sweet-Arts" is one of the most whimsical poems ever penned. The idea is of a spinster in her old age calling her tom-cats by the names of the four lovers she had in her youth, identifying their several human characters with the feline representatives, chatting to them of old courting days, and alluding to more recent times. Robby with the tail represents her first lover; but he has an awkward trick of sticking his claws rather deep in her flesh. In somewhat similar fashion Robby without the tail thought to stick his fingers rather deep in her two hundred a year. She was dangerously near saying "Yes" to the one Robby, and in memory of that tender time she is willing to let the other one kiss her old lips. Stevie, the tailless, was a spick-and-span farmer who had never a poppy in his corn; but then he had the ill-luck to have children in his home, and she never loved the household brats. As for the two men Tommies, she cared nothing for them, like the two cat Tommies. They were ungovernable and rascally things, never at peace, never at rest, never satisfied; always

* Elder-tree.

frisking from one body's lap into another's. The spinster concludes that on the whole she likes her "Sweet-Arts" best with tails.

"VI.

"D'ya mind the murnin' when we was a-walkin'
together, an' stood
By the claa'y'd-oop pond, that the foalk be sa
scared at, i' Gigglesby wood,
Wheer the poor wench drownid hersen, black
Sal, es 'ed been disgraced?
An' I feel'd thy arm es I stood wur a-creeäpin
about my waaist;
An' me es wur allus afear'd of a man's gittin'
ower fond,
I sidled awaäy an' awaäy till I plumpt foot fust
i' the pond;
And, Robby, I niver 'a liked tha sa well, as I did
that daäy,
Fur tha joompt in thysen, an' tha hoickt my
feet wi' a flop fro' the claa'y."

But Southey's formula does seem to me to fit "The Flight." "The Flight" is a poem on a more familiar theme, and perhaps with less strength of passion. A bride is to wed against her will in order to pay her father's debts. She loves elsewhere. Unable to confront the fate that is in store for her, the girl takes to flight, and also takes—oh, most important conclusion!—her sister with her.

When I ask myself why I feel that it must be untrue that the novel-like interest in "The Wreck," "To-morrow," and "The Spinster's Sweet-Arts" is not enough to sustain them, I touch the central question of what is and is not the proper kind of story to tell in verse. Plainly enough, the story that can be as well told in prose has no business in verse, because prose is the natural way to tell it. If Scott's *Lay* had been one of those stories—which it certainly is not—Southey would have been right in asking for special distinction and elevation in the way it was told. But there are stories which ask no quarter from the poetic vehicle, and yet are exactly suited to it. Of such kind is the story of "The Ancient Mariner," the story of "Michael," the story of "Enoch Arden," the story of "The Ballad of Judas Iscariot," the story of "The King's Tragedy," and more than one of the stories embodied in Mr. Browning's dramatic scenes. The authors of these poems—as noble of their kind as poems can be—could have told their stories in prose, and the result would have been in all but the highest degree impressive. The situations embodied are alive with passion, and the novel interest is powerful. But there would have been something wanting, and that would have been the natural vehicle. Not that the stories wanted imagery to heighten them, or rhythm to dignify them, or rhyme to support them, but simply that they wanted verse as verse, just as a man wants clothes. There are other stories which in the covering of verse resemble Christopher North's wooden figures in a tea-garden. You may put a man's garments on them, but they do not therefore cease to be posts. My own inference would be that wherever the psychology in a story is more subtle than the incidents are various a poetic vehicle is to be preferred to a vehicle of prose. Now this does not seem to be the case in "The Flight," and hence I consider the poem poor, although it has fine points. But it is the case in "The Wreck," where the awful isolation of the erring woman is a situation in psychology which requires a delicate and exact touch.

It is the case in "To-morrow," where the final meeting at the church door of the young dead man and his old love is a situation of exquisite nicety as well as infinite pathos. In another way it is the case in the Lincolnshire poem, "The Spinster's Sweet-Arts," where the humour of the situation lies in points so minute that the steadiest hand is required to touch them. These three poems seem to have been fully pondered and worked out to their minutest detail; and, though they are never deficient—as we shall see—in sheer poetic quality, their novel-like interest is enough to distinguish them.

I remember that in speculating with Rossetti as to how much modern poetry might be dead and gone in twenty years, he told me that in his opinion Tennyson was quite the only living poet whose work was absolutely "quintessential," and whose writings would suffer no deduction from time. I dissented faintly, not being able to take quite so high a view; and objected that Tennyson's diction was often wanting in that simplicity which seems to be the only quality of style that wears. Quoting passages of "Michael" against passages of "Enoch Arden," I tried to support the view that Tennyson was not direct and plain enough; that when he wanted to tell you that a man took game up to the hall he did not say so (as Wordsworth would have done) in plain words, but in poetic phraseology, which, however beautiful, was faulty, because false. Rossetti would not allow of this, and instanced Keats, whose diction was "loaded in every rift with ore." I was silenced then; but I still think that what will last longest in Keats is not the filigree work of his early days, but the stern simplicity of some passages of *Hyperion*—the style of his last years. And I think this is true of Tennyson. Even the present volume contains lines like these:

"For whenever a rougher gust might tumble a
stormier wave."

"And again, when a balmier breeze curl'd over a
peacefuller sea."

It was hardly necessary that this volume should show that on one side of human sympathy Tennyson is ahead of Wordsworth. The serious shortcoming of the author of the *Excursion*, as a poet whose haunt and main region is the human heart, is lack of humour. Tennyson's humour, as seen in the Lincolnshire poems, is certainly fresh and delightful. In power of calling up atmosphere, Tennyson has, perhaps, had very few equals in English poetry. There is, probably, no surer sign of a great poet, or, indeed, of a great imaginative writer in prose, than the command of atmosphere. If Shakspeare has to describe a scene in which sleep plays a part, the surroundings are attuned to sleep: the poppies nod, or the night-bird whistles, or the cricket chirps. Coleridge's skill in atmosphere is scarcely short of Shakspeare's. Wordsworth is less eminent in this quality; but when the forsaken woman lies with her feverish babe, she "sees" the breeze in the tree. If it is not treason to say so, Keats seems strangely deficient in atmosphere when his other great qualities are considered. Surely nothing can be more out of keeping than the atmosphere of that "Last Sonnet," which we are all agreed to admire.

The poet is sailing under a starlit sky, and thinking of the "soft fall and swell" of his lady's breast, of "the sweet unrest" in which he could desire to dwell for ever; and in such a mood of mind the images that occur to him are those of the waters at their priestlike task of ablution, and a clear, cold, bright star sailing steadily in the heavens! Surely the principle in the use of atmosphere in all imaginative writing is this: what does not help forward the action or vivify the emotion retards the one or blurs the other. Atmosphere is of no use in itself, except in such lyrics as "Early Spring," and those poems of mere description which Goethe made fashionable. But the atmosphere in "The Wreck" is always helping on the action; and the carolling of the birds in "The Flight," when the poor enslaved girl is thinking of the love she cannot give, is in excellent keeping:

"XV.

"The dear, mad bride who stabb'd her bridegroom
on her bridal night—
If mad, then I am mad, but sane, if she were in
the right.
My father's madness makes me mad—but words
are only words!
I am not mad, not yet, not quite—There! listen
how the birds

"XVI.

"Begin to warble yonder in the budding orchard
trees!
The lark has past from earth to Heaven upon the
morning breeze!
How gladly, were I one of those, how early
would I wake!
And yet the sorrow that I bear is sorrow for his
sake.

"XVII.

"They love their mates, to whom they sing; or
else their songs, that meet
The morning with such music, would never be
so sweet!
And tho' these fathers will not hear, the blessed
Heavens are just,
And Love is fire, and burns the feet would
trample it to dust."

Coleridge said of a book of Wordsworth's that it was calculated to call up in other men the recollection of their weaknesses and the consciousness of the poet's strength. I am reminded of this as I glance over the terms of qualified praise with which I have spoken of one of the truest books written by quite the truest poet of our time.

In computing the work of Tennyson it must be remembered that sheer weight of years counts for something; and with this advantage over every foremost poet of the century except Wordsworth, the Laureate is perhaps behind Wordsworth only in the full measure of his claim.

T. HALL CAINE.

A History of Toryism. By T. E. Kebbel. (W. H. Allen.)

THE practice of republishing as a book essays just printed in a magazine, or of taking off in a magazine the first bloom of a new book, is not in itself a very commendable one. Mr. Kebbel, who has expanded into this work a number of articles contributed to the *National Review*, has perhaps rendered the consequences of the proceeding as innocuous as may be; but there are redundancies and omissions and inconsistencies, which are eloquent of the magazine, and several traces of incompleteness about the book suggest undue haste to seize the present political

moment. The purpose is frankly avowed of "meeting some of the more popular prejudices against Tories and Toryism which have been allowed to grow up with so little protest . . . that they have glided into political truisms." There is a faint savour of mixed metaphor about the sentence; nor is the fact easily reconciled with the confident statement hard by, that "the Tory party has almost always been in England the popular party." It prepares us, however, for a very manly controversial tone, and excuses, if it does not justify, a great absence of charity for the persons of the Whigs and the principles of the Radicals, and the ingenious special pleading, which demonstrates Toryism to have originated almost all that is fruitful in the legislation of the century.

Everything is traced to the younger Pitt, "the founder of modern Toryism." Perhaps Pitt's principles command the wider respect for not having been too definitely carried out in practice. Of this Toryism, the emancipation of the crown (from the Whigs, as it would appear) was the fundamental principle; and of itself this makes a man a Tory, let him think much as he will about reform, religion, or finance. But none the less Parliamentary Reform, Catholic Emancipation, and Free Trade, are Tory doctrines; not so much because bewildered Tories have, on occasion, found their leaders, and even themselves, dividing in their favour, but on the ground that they were principles of Mr. Pitt's, although from his application of them it would not be easy to collect in what sense he understood them. After this we are soon brought to see that the Sinking Fund was a pardonable error; and as for the "Six Acts," or the "Corn Laws," they are purely episodic. In Mr. Kebbel's eyes the fact remains that from 1815 to 1828 the Tory administration was a successful one. From 1828 to 1832 the break-up of the Tory party causes him some difficulty, which not even special pleading can get over; and for a while he treats Peel and the Duke of Wellington with marked coldness. To him Radicalism is the true child of the French Revolution, and "revolution" he very frankly calls Lord Grey's Bill. In face of the rise of Radicalism, aristocracy, he seems to think, might very fairly have been strengthened; pocket boroughs were the machinery by which it secured a just hold on the House of Commons; and the freeman's franchise gave the working classes a direct connexion with the representative system. His faith, however, triumphs when Sir Robert Peel rallies, and builds up in the middle classes a barrier against Radicalism. It is claimed that from 1835 to 1865 the country was governed on Conservative principles; and, finally, Mr. Kebbel observes of 1867:

"Our representative system having thus completed the middle-class period of its career, now, under the auspices of the Tory party, entered on the popular. The process was so perfectly natural, the transition so obvious and inevitable, that the Tory party made little or no difficulty about the matter. One or two thought the change was rather too abrupt."

And of the present time he goes on to observe with mild complacency:

"The Conservative policy being one of 'social improvement,' 'the welfare of the labouring classes in our large towns has now [since Lord

Beaconsfield, that is] been secured. That has been one great work of the Tory party, and men's minds have naturally been directed to the condition of the agricultural labourer."

At this moment such writing is not without its use. On the jaded politician (and what politician is not now jaded?) it falls much as a whisk of sea-water on the qualmish passenger. It puts to flight his temper and his comfort, but beyond doubt it braces him to action.

But Mr. Kebbel does not rely only upon the seen, he enlists in his service even the unseen. The absence of certain consequences, which should have flowed inevitably from such principles, requires some explanation. A political creed which is based on Pitt's perverted Radicalism must be singularly unlucky in being identified with a good deal that is the very opposite of Pitt's principles. And then, why have the Tories ever been in opposition? That needs explanation. Consequently, Mr. Kebbel abandons himself easily to the fascinations of the pluperfect tense of the conditional mood, and deals generously in "ifs," "would haves," and "might have beens." It must be owned that the moral of "small beginnings" is pressed rather hard, when we find that had Peel spoken differently about East Retford nearly sixty years ago, the Tories might have been, with uniformly happy results, in power until now; and that, had not the Tories come in in 1852, Mr. Gladstone and Mr. Disraeli might have acted together to the end without the slightest antagonism. In truth, this system of conjectural emendation of history by *ex post facto* prophecy rather belies the title of the book. Mr. Kebbel claims that Toryism is the (selected) principles and opinions of some of the Tory leaders, and he is minded to disregard the "prejudices and projects of the rank and file." But truly this cannot be done. The Liberal party has, on the whole, been somewhat better than its leaders, as the Tories have been somewhat worse; but the creed of a party is to be judged in great part by its acts, and not merely by the pious opinions or the unrealised aspirations (conjecturally ascertained) of a half-dozen of its leaders. *A History of Toryism* is also a history of the Tory party, and should not ignore it; nor ought a history of any kind to ignore, so completely as does Mr. Kebbel's, the effects of the industrial changes and growth of population of the last hundred years. In them might be found a clue to much that Toryism does not explain; and though possibly economic questions may not interest Mr. Kebbel, it mars an ingenious, a widely-informed, and a most sincere book, to have made so little account of them.

J. A. HAMILTON.

Flying Leaves from East and West. By Emily Pfeiffer. (Field & Tuer.)

Mrs. PFEIFFER appears in all the glory of thick paper, rough edges, and the best of print. But, as she favours us neither with preface nor index, and scorns even the concessions of head-lines, titles to the chapters, or a table of contents, the reviewer is left to pick up as best he may the circumstances under which she made the trips described in this most aesthetic looking, but at the same time extremely unworkmanlike, volume.

As a rule, Mrs. Pfeiffer writes with good sense, and an absence of triviality, which contrasts very favourably with the majority of her sex who have insisted on taking the world into their confidence. She is not so encyclopaedic as Miss Cumming, nor so optimist as Mrs. Bishop, nor does she imitate Lady Brassey by constituting her pages a chronicle of her domestic circle. It is rarely indeed that Mrs. Pfeiffer transgresses good taste, except in a needless allusion on p. 27, in a reference (p. 161) to a recent "revelation," and in the somewhat repulsive report to which she gives currency on pp. 289-290. Her English also is vastly superior to that of most bookish tourists; and her observations, if necessarily superficial, are shrewd and admirably expressed. The whole book, with the exception of certain dissertations on Greek Art, Plato's *Republic*, women's rights, and the way Carlyle used his wife—all of which the judicious reader will skip—is written with a vigour, and sometimes with an almost poetical beauty, which stamps the latest of the lady travellers as a woman of so much culture that we can forget her tendency to condescension.

Her Eastern *Flying Leaves* relate solely to Smyrna and Athens ground which has been pretty well covered by a host of predecessors, and on the whole rather more fully by Mrs. Scott Stevenson than by Mrs. Pfeiffer. The account of Midhat Pasha's harem is, however, interesting. Her Western *Leaves* flutter over the now well-beaten route across the American continent—New York, Saratoga, Montreal, Toronto, Niagara, Chicago, Denver, Manitou, Salt Lake, San Francisco, Yosemite, the Big Trees, and back again to St. Louis, Washington, Philadelphia, Boston, and New York. This promises little in the way of novelty, especially as the author does not appear to be what the Americans call "an expert" in anything except women's rights and the art of describing scenery with uncommon grace. But of both specialties we have already had enough. Her account of the Mormon women is, nevertheless, very good; her notes on the Yosemite read pleasantly, and the picture she gives of life in the German settlement of New Holstein (p. 106) is really fresh. At Chicago, unlike most of our country-folk, she did not go to see the pigs killed; and she was impressed by the sordid character of this dollar-loving community. High breeding and the Better Life seem unknown. The women pick their teeth, and the men are not polite to ladies in the "cars." Over-dressing and ostentation is the rule. The Africans' noses are rising (p. 84); and though Mrs. Pfeiffer was not in the South proper, she is quite positive that the negro type is disappearing from a region where actually it never existed. Chinatown was, of course, visited, and is sketched with vivacity, but little novelty. The American women are so generally beautiful that a pretty girl is scarcely noticed; but they fade early. They have "clear-cut features, slender proportion, delicate hands, and narrow arched feet, with heels and ankles fine drawn as those of a racer." Mrs. Pfeiffer likes the Americans, but is in no way enamoured of their institutions. Democracy is not any prettier the closer it is examined, and on this theme she has some thoughtful remarks which are worthy of study (pp. 287-302).

Altogether, *Flying Leaves*, though nothing very startling, is about the best book which has been written on the American "Grand tour." Its weakness is its superficiality—its sweeping conclusions from the most feeble premisses. An individual is taken as a type of fifty millions: an unmannerly lout as the ensampler of an entire nation. The writer, throughout her volume, refers to "the Americans," and in the extract quoted describes an "American woman" as if she were an ethnic breed as distinct among bipeds as an Arab horse among quadrupeds. There is no American type. One might as well speak of the European type. There is perhaps a cast of countenance and an order of mind characteristic of the New Englander, or of the Georgian, or of the Virginian; for the settlements of these folk are of ancient date, and outside the cities have remained for many generations with very little intermixture. It is different with the people of the newer portion of the Union. There, men and women from every nation in Europe meet, intermarry, and contribute their habits and their mental traits to the heterogeneous community. Out of this ethnic amalgam, which is as varied as the composition of Defoe's "true born Englishman," a type will doubtless in time arise. Meanwhile, it is misleading to describe any individual as the model on which all the others are moulded. The temptation is, I allow, great, and, moreover, the Americans like it, for they long to be a people instead of an overflow of Europe; but it is not the less a blunder.

Mrs. Pfeiffer's book is, however, decidedly superior to the shelfful of which the construction of the Union Pacific Railroad has been the *primum mobile*. She has had hardly a fair chance in coming into the field so late in the day; yet she has done so well, despite her patronage of Principals (p. 94) and of Princesses whose spare bedrooms were not in trim (p. 90), that, at the risk of committing the sin we have been reproving, we may express the hope of again meeting the author of *Flying Leaves* on fresher ground, and we may add, of seeing the present volume improved by some weeding, and the addition of an index and a table of contents. ROBERT BROWN.

The Encyclopaedic Dictionary. A New and Original Work of Reference to all the Words in the English Language. Des—MEL. (Cassell.)

THAT this laborious and comprehensive work should continue to be issued steadily, at the rate of two volumes a year, is no more than was to be expected from the well-known business powers of the enterprising firm which publishes it. In the eighth volume we have now reached the middle of the alphabet. So far from any falling off being perceptible, there are several signs of improvement on the original plan of the work, especially in the greater care given to derivations, and in the addition of frequent extracts from Crabb's *Synonyms*, to illustrate the different shades of meaning borne by words nearly alike. For example, under *deter* we have the difference explained between *deter*, *discourage*, and *dishearten*; under *docile*, the relations of *docility*, *tractability*, and *docility*; *excuse* we may discriminate from *pardon*; *ferocious*, *fierce*, and

savage from one another (under *ferocity*); and *madness*, *frenzy*, *rage*, and *fury* (under *madness*). This is an extension of the encyclopaedic idea which finds a useful place here, though obviously it would be inadmissible in a word-dictionary.

We notice much care in the indication of words, or the special senses of words, that are now obsolete, as, for example, in the various substantives *exhort*, *exhortance*, *exhortator*, or again *for-way*, *for-weary*, *for-welked*, &c. But it appears misleading in sense, if literally true, to affix the asterisk (for obsolete) to old spelling only, where the word is identical. Why should we call the *e* and the *u* in *exhortacion*, *exhortacioun*, obsolete? It is not the custom now to write them, but the words themselves are no more obsolete than *exhortation*. *Gazyng-stocke*, used by Udal, does not become obsolete through its slightly antique spelling; and to affix the asterisk to this, while denying it to the word written *gazing-stock*, is not following a true principle. *Gazet*, the small Venetian coin, whence our modern *gazette*, from the early news-sheet originally sold for that price, may be a word now out of use; but according to the same rule *garot*, the early spelling (used by Arbuthnot) of our *gavotte*, a dance or dancetune, would now, too, be obsolete.

Compound words cause much exercising of the spirit to the dictionary-maker, no less than to the word-hunter; whether those formed of two or more integral words, as *fire-damp*, *fire-box-door*, or those formed by the addition of a suffix, or an inflexion, to a single or even a compound word, such as *firing*, *fiery*, *fireworker*. Shall all these compounds be placed under the head of the principal word upon which they are made, thus showing at once the capabilities and much of the history of that word, and the numerous ideas that have often radiated from one central notion; or shall they be set in strict alphabetical order as the mere verbal signs of speech, regardless of their growth and connection? The latter is perhaps the handiest for mechanical reference, or for elementary purposes; undoubtedly, too, when the root happens to be spelt differently (as *fiery*), or the principal happens to be the second word of the compound (as *bonfire*, *wild-fire*), it must be set in its right place alphabetically, as a practical index. But the first method approves itself as that most conducive to thought and intelligence—setting aside the grammatical treatment of the original word. This of course would, logically, be grouped together, and would precede the compounds. Either of the two methods is defensible. But the *Encyclopaedic Dictionary* follows sometimes one, sometimes the other; and though we by no means undervalue the stores of information here brought together, we venture to think that certain and systematic arrangement is necessary to the usefulness of a work of this class. Take, for example, *fire*: it is first treated as a substantive, with its literal, figurative, and technical meanings, and the special phrases in which it is employed; next follows a quotation from Crabb's *Synonyms*; after which come ninety-one compounds, ranging from *fire-alarm* to *fire-woorshippers*, some being adjectives, some substantives. Now we again find *fire* treated as a verb with its various meanings, after

which come more compounds, over fifty in number, from *fire-arm* to *fire-worker*. These are also part adjectives, part substantives (chiefly the latter), and the only words among them specially relevant to the verb at their head are the participial adjective and substantive *fired* and *firing*. But even this is not a consistent rule, for the noun *firer*, which, as formed upon the noun, ought at least to have been placed among the group following the substantive, is also found following the verb-group. This article *fire*, which exhibits such an extraordinary number of compounds and interesting examples of incidental sense or value, is perhaps an extreme, but not an unusual, case. Under *man*, we get the word treated as substantive in its ordinary and technical meanings, then as adjective, followed by a number of compound adjectives and nouns, from *man-ape* to *man-worship*. Then comes *man* as a verb. After this, passing to *manable*, *manacle*, *manage*, &c., we suppose we have done with *man* and his compounds altogether. Not so; between the Maori word *manawa* and the obsolete *manca* we get *man-bote*, in other places *manfull*, *manhood*, *mankind*, to say nothing of *manly*, *manish*, &c., scattered about among miscellaneous words beginning with *man*.

These instances, however, if they show the slight demerits, much more bring up the excellences of the work. The articles *devil*, *get*, *earth*, may be named as further illustrations of the variety of encyclopædic information here to be found in short compass, while they exhibit the ease with which our language lends itself to new combinations when needed. The curious in such matters may look at *double* and the affix *inter*, the former of which, with its combinations, occupies eighteen columns, the latter no less than forty-four—a sort of index of the ready adaptation of foreign terms. The last word we shall point out in this connexion, of special interest at the present electioneering period, is *gerry-mander*, an importation from America used by Prof. Fawcett in 1883 in reference to the manipulation of borough boundaries for the formation of electoral districts.

The work is especially rich in scientific terms, names, and descriptions, of botany, chemistry, zoology, entomology, &c., thus again proving its larger encyclopædic character. A friend who is continually engaged in supplying these and other miscellaneous needs declares that the work is "of the very greatest use" for practical utility.

L. TOULMIN SMITH.

Syed Ahmed: his Life and Work. By Lieut.-Col. G. Grahame. (Blackwood.)

WHETHER or not we subscribe to the doctrine that "England is a Muhammadan power," we must at least admit that no fair means ought to be neglected by which she can procure the confidence of the Muhammadan world. The age of crusades has long gone by; on the other hand, Islam itself is showing an aggressive spirit. The old-fashioned Muslims are opposed to what we call civilisation and progress, though there is a party among them which takes more liberal views. That party is represented not only in Turkey, but in parts of India too. It is of the utmost importance to this country, which professes to be the

mistress of the largest of Muhammadan populations, that there should be a clear understanding on this subject. On the decision of the question, "Whether civilisation and Islam are compatible?" depends a vast future—that of fifty millions of human beings. Is this population to become more and more hostile? Are its leading members to sympathise with bigotry and backwardness elsewhere—to play into the hands of our numerous foes in other countries? Because, if so, the sooner England prepares for trouble the better. Important light is thrown upon the matter by Col. Grahame's *Syed Ahmed*, a book which shows the extraordinary spectacle of "Occidentalisation" being carried out by a sheikh of Arab blood, ignorant of the English language. Pan-Islamism—by which we are to understand a fusion of fanatical obstructivism with official corruption—is being vigorously opposed in India by an ex-official of warm religious convictions. Ought we not to give a sympathetic welcome to so unexpected an ally?

Convinced that this is so, Col. Grahame has given to the English public a clearly-written and seasonable book on the life and work of one whom he has honoured himself by knowing and assisting long and intimately. Saiyid Ahmad—to give the name its true transliteration—was a member of the subordinate judiciary in Hindustan for thirty-seven years, retiring on his pension in 1876. Long before that time came he had been busy—so far as his other duties allowed—in the twofold work of elevating the moral and social level of his co-religionists, and promoting a *rapprochement* between the alien government and all classes of the natives. With these objects in view he had put forth numerous pamphlets, had visited England, entered one of his sons at Cambridge and Lincoln's Inn, and, finally, set on foot a Translation Society and a college at Ghazipur. Transferred to Aligarh, he founded there a Literary and Scientific Society, and crowned the scheme by opening an Anglo-Vernacular College. The beginnings of these things were small, feeble, and exposed to much opposition from the old school of Muslims. Their chief objections to the existing system of state education—and they were obstacles to all rational instruction, and of greater vitality and practical force than English readers might suppose—were founded on the purely secular character of the teaching, the corrosive effect of English learning on belief, and the other usual conservative prejudices. By a spirit of compromise, the Saiyid undertook to provide a somewhat different education, which, while still taking its stand on the principles of progress, should win the confidence of moderate Muslims by being indigenous, and seeming to acknowledge their objections as above noted. Nevertheless, in reality, the general ideal was taken from English public schools; in one respect going a step farther by discouraging home-boarding, and removing the pupils as far as possible from home influences, which were boldly treated as antagonistic. At the same time, instruction was to be conveyed in Oriental languages, and in close obedience to the creed of Islam; and this concession proved sufficient, masking, so to speak, the essentially Liberal character of the movement, which was the reverse of "Conservative," in the strict

sense of the word. As stated by one of its early friends,

"the main object of the institution is to impart liberal instruction to the children of the better classes of the Musalman community; to make them regard English education as necessary to a gentleman, whether of Western or Oriental birth."

The syllabus was to comprehend English and Arabic, Moral Science, Natural Philosophy, and Muhammadan Jurisprudence (including Theology, which is its basis).

Thus was the issue raised—the great issue whose decision is to involve, perhaps, the destiny of Islam. Is it compatible with the faith to recognise "open questions," and to treat the problems of mind and matter from the point of view of experience? Many men, respectable by their years and earnestness, said "No," and thus threw on the Saiyid and his associates the burden of proof.

The practical demonstration of the succeeding ten years sufficed to convince all those who were open to conviction. Supported not only by the most distinguished Liberals among the Hindu leaders, and the more enlightened among the British governors, but—what was more conclusive—by Sir Salar Jung, prime minister of the Nizam, by the Nawab of Rampur, and by prominent sons of Islam from Patiala on the Satlaj to Dacca in Eastern Bengal, the college took root and flourished rapidly. In the words of the most distinguished of modern Anglo-Indian literary men—Mr. W. W. Hunter—the college

"solves both the problems of Muhammadan education. It not only provides instruction for those of the North West Provinces, but it stands forth as an example to all India of a Muhammadan institution which effectively combines the secular with the religious aspects of education; and, while recognising the special spiritual needs of the Muhammadan youth, bases its teaching on the truths of Western science, and is, in tone and tendency, thoroughly loyal to our Queen. This is a noble work for a mortal to have done upon earth."

The present principal of the Aligarh College is Mr. Theodore Beck, a distinguished Cambridge man. He has written a description of the institution, which forms an appendix to Col. Grahame's work. From this we learn that the interior quadrangle, when completed, will be of the vast dimensions of 1004 ft. by 576. It will be divided by a row of buildings combining hall, library, museum, and lecture-rooms. At either end will be groups of class-rooms, with dining-halls and mosques. The principal, head master, and professor of English, have detached residences on the grounds of one hundred acres which surround the college. There are six other houses for the Hindu boarders—for the college is catholic. There is a "Union Club" with a debating-hall, library, and reading-room. Entering the main building, one finds that the chief lecture-room was erected by two Nawabs of the Deccan in honour and memory of a deceased uncle. Neighbouring rooms of the same kind commemorate the names and the beneficence of four other Muhammadan founders, one of whom has built two more. The boarding-house for Muhammadan students forms the main part of the quadrangle, each set of rooms being large,

airy, and private. Finally, a theatre for examinations and grand convocations is in course of erection, and is to be named after an European benefactor, Sir J. Strachey. The names of Muir, Hunter, and Elliott are also inscribed in testimony of benefactions. There are at present 255 students in the college. It is impossible to foresee the ultimate limits. Already the movement has done away with English contempt on the one hand, and with Muslim fear and pride upon the other. It is not merely a step in education, it is the commencement of an epoch.

Thus has this wise and earnest man lived to see the good of his labours, accomplishing in a great measure the revival which he undertook to bring about, and preparing the way for a *modus vivendi* between conquered and conquerors, without compromising the self-respect of his own society, or failing to render to Caesar the things that are Caesar's. It is surely not because he has so far succeeded, and that by gentle means, that he is to be considered less worthy of honour than the ordinary run of public men, the hack placemen, the hiring agitators, or the traders in hereditary hatred. H. G. KEENE.

NEW NOVELS.

At the Red Glove. By Katharine S. Macquoid. In 3 vols. (Ward & Downey.)

John Maidment. By Julian Sturgis. In 2 vols. (Longmans.)

Margaret Grantley. By I. Higgin. In 2 vols. (Sampson Low.)

The Last Meeting. By Brander Matthews. (Fisher Unwin.)

The Radical's Daughter. By "A Peer's Son." (Longmans.)

Her Gentle Deeds. By Sarah Tytler. (Isbister.)

Odile: a Tale of the Commune. By Mrs. Frank Pentrill. (Dublin: Gill.)

False Steps. By Douglas Dalton. (Sonnen-schein.)

MRS. MACQUOID'S latest story is told with all the assured skill of an accomplished narrator; and if it has not the freshness of *Patty*, it has all the other characteristics of that charming novel. Mrs. Macquoid has the invaluable faculty of telling even the simplest tale pleasantly; and, so far as plot goes, her new book is simple enough. Once more she has drawn her background and her characters from those Continental haunts which she knows so well. There is nothing in its way pleasanter in the story than the opening chapters describing the sleepy old town of Abeyron, in Southern France, with the first introduction to us of the real heroine of the book, as she stands, a lovely figure, in the deserted sunlit square, drawing water from the ancient Fountain of the White Swan. A rich, coarse-natured hotel-keeper of Berne, a Monsieur Carouge, sees the beautiful Elvire, and in a few week's time he has bought her from her impoverished and wretched mother; for, though he marries the girl, she is as much a purchase as any butt of wine for his hotel cellars. In her new life Elvire is at first happy. By inevitable degrees she

becomes discontented, melancholy, rebellious, sullenly indifferent; for her husband, who has carefully done his best to stifle all true life in his purchased wife, inadvertently brings her an old romance to read, which is to her as a ray of light in her darkness. She knows that she has never loved, and that she is yearning for love; and when one day she learns that Carouge is dead, her emotions are simply those of relief. She is now a rich widow, her husband having left her the Hôtel Beauregard and all his property. In due time she sees and loves a handsome young Swiss, one Rudolf Engemann. But, before this, the stream of the story has drifted into new channels. Pretty Marie Peyrolles has come to live with her cousin Madame Robineau, who keeps the little Bernese shop known as "The Red Glove." With Madame Robineau live two lodgers, one of whom is Rudolf Engemann, the young bank clerk, and the other is a certain Capitaine Loigerot, a retired French officer. How both fall in love with pretty Marie; how she and Loigerot and Engemann and Madame Carouge manage to "get mixed up" in their engagements to each other, and how ultimately everything comes right except for the less fortunate proprietress of the Hotel Beauregard, the intending reader will best enjoy finding out for himself. But, whatever Mrs. Macquoid may have meant to do, she has made Madame Carouge the real heroine of the book: the interest, for the most part, centres in the account of this beautiful, ignorant, passionate woman. There is, to me, a curious far-off suggestion of Madame Bovary in Elvire Carouge, though I need hardly say that there is a wide difference between Mrs. Macquoid's method and that of Gustave Flaubert. But even with Marie Peyrolles and Rudolph Engemann, and the good "papa Loigerot" to set against Madame Fontaine and Madame Robineau, and Jean Carouge and Elvire, there is still left with the reader something of vague dissatisfaction with the life which, for the time being, he has been living, germane to that stronger unspoken protest after each renewed acquaintanceship with the history of Emma Bovary.

Mr. Julian Sturgis has won his spurs ere this as a clever and attractive writer. His *John Maidment* is an interesting psychological study, and probably we have all at one time or other come across just such an one as the hero of this book. He is the kind of young man who may be described as a cousin, or at least as a distant relative, of Roderick Hudson. As a story *John Maidment* is not at all remarkable; but what there is of incident is told well, and the dialogue as a rule is excellent. In tracing the career of this "awful Radical," as Maidment was styled at Oxford, to his election as a Conservative M.P.; from his love affair with Letty, the sister of his loyal friend and admirer Paul Brent, to his marriage with a different girl altogether; and to his ultimate satisfaction with things in general—Mr. Sturgis has shown considerable power of analysis and delineation. He has, however, concentrated too much attention on the central figure, or, rather, he has not sufficiently touched up his "supernumeraries," for such they are. The political note, though not infrequently introduced, is at no time too dominant.

Miss Higgin—I presume I am right in attributing the authorship of *Margaret Grantley* to a woman—has written a not very interesting novel. It would have been much improved if its author had condensed it into a single volume; but even in that more suitable and agreeable guise it would not have afforded any particular mental excitement. A curious lethargy steals over one in the perusal of such chapters as occupy most of the first volume. Margaret Grantley goes through several not unusual experiences, including falling in love. There is considerable pathos in the account of her inability to marry Charles Verney, owing to her mother's insanity and her own possible taint (of which, however, there is never any sign), in her genuine acquiescence in Verney's marriage with Amy Binden, and in her devotion to her father who becomes blind. The most interesting chapters are those set in Spain at the time of the Carlist Insurrection. The *motif* of the whole story could not be more concisely expressed than in Goethe's words—quoted as a motto before one of the chapters—"It is only with renunciation that life, properly speaking, can be said to begin."

Mr. Brander Matthew's new novel is one of the pleasantest and most entertaining books that I have read for some time. There is vigorous character-drawing; and the characters are, for the most part, men and women in whose company one is pleased to pass the time. There are many clever and shrewd remarks, considerable humour, and some wit; there is mystery, and a suggestion of the weird; there is a delightful love-episode; there is an unmitigated villain and exciting incident; and in the end all comes right. What more could be said for any novel of this kind? The sense of mystery, especially if the latter have the due touch of weirdness, is one in which most readers delight; and in *The Last Meeting* we have a bachelor's room in New York with a row of death-masks, the very room from which, moreover, the hero, Frederick Olyphant, one evening "softly and suddenly vanishes away"; an opal that brings ill-luck; a cat's-eye that induces the return of good fortune; and vague references to a terrible institution known as "The Brotherhood of the Sea." It is understood that certain of the adventures of the hero are identical with experiences of Mr. F. D. Millet, the artist and, in 1877-78, the special correspondent of the *Daily News* with the Russian army; that "Uncle Larry's" collection of death-masks is that of Mr. Lawrence Hutton; and that various other incidents and characters are taken from reality. That several of the latter are genuinely recognisable types is indubitable. How Nathaniel Hawthorne would have envied Mr. Matthews his villain Constantine Vollonides! This consummate scoundrel, who carries revenge into the region of art, and in craftsmanship soars beyond Mephistopheles, has a birth-mark on his forehead in the shape of a heart. At most times this unpleasant object stands out in its redness from the deathly pallor of his face; but when he is under any fierce emotion, the congested blood turns it quite black! There are many good things in this book—clever sayings which remind one somewhat of Theodore Winthrop. Having said so much in its praise, I may note what seem to me two serious flaws: one is the portrait of the English gentleman, Hobson-

Cholmondeley—to all intents he is a “dummy figure,” constantly uttering rapid French phrases, and is no more like any recognisable type of Englishman than the man in the moon; the other is “the last meeting,” where a most unnatural coincidence greatly detracts from the reader's excitement—it is a manoeuvre fitted for Drury Lane, not for written romance. But, even with these two flaws, the book is a delightful one of its class.

“A Peer's Son” may have knowledge of many men, but he has little of their literary tastes if he thinks the present an expedient time for the issue of his political romance—if that can be called a romance wherein politics are in the ratio of seven to ten. The newspapers for months past have been productive of daily increasing *ennui*, and, until the last few days, have latterly become abhorrent even to look at from a distance. We have heard, till we have cried aloud in our misery that we would fain never hearken more, all the wearisomely reiterated *pros* and *cons* anent the principles of the Great Conservative Party and the Great Radical Party. It is hard, indeed, that when we take up a novel we are not only to be defrauded of plot, of incident, of mental excitement of any kind, but to be surfeited on politics. In *The Radical's Daughter* politics confronts us everywhere—in the barracks, at dinner-parties, and at pic-nics; and even the slight love-plot of the story is so swamped in Radical and Tory “jaw,” that we are more than anything else reminded of those homeopathic tinctures where one drop goes to the whole phial of water. Rupert Fane is ultimately returned as Conservative candidate for Birmingham—Perfectham, the author styles it—to the disgust of the mayor, Mr. Strike, in whom one recognises the salient traits of a certain shining light among the Radicals; and in the end he marries the girl he is in love with, a young lady against whom Miss Helen Taylor would have no chance. This is about all, with endless political talk-ke-talkee. To do “A Peer's Son” justice, he gives every one his due. I am inclined to believe that, like a certain genial bard, he would have quite a good word to say for “Auld Sootie.” *The Radical's Daughter* has a romantic ending. The young lady sends Rupert Fane a post-card bearing the succinct message, “You may come and see Papa.” With utmost, with devout, thankfulness the critic hastens to assure the reader that this too fascinating narrative is in one volume.

Miss Sarah Tytler's latest story is just such a book as girls will delight in. Kirsten Stewart, is a real heroine in her quiet unselfishness and self-reliance. She and the three children who ultimately come under her care have some sad and trying experiences, but at last “her gentle deeds” bring about the reward which she so well deserves. Part of the story is laid in Australia, but there is not the slightest austral colouring. The Owen family might as well have lived in Yorkshire, save that there could have been no burning-ship incident and no “bush” for Owen *pater* to disappear into! But of its kind *Her Gentle Deeds* is a good book, healthy in sentiment, interesting without being sensational, and teaching the wisest lesson of life—self-reliance.

Odile is a pleasant little story, and eminently readable, notwithstanding the fact that the Paris Commune of 1871 is nearly played out as a “background.” Perhaps it owes its attractiveness to the fact that Mrs. Pentrill is not ambitious, and attempts neither the war-correspondent's graphic narrative-style nor the Zolaesque method of dealing with horrors. Ernest and Odile de Fougères are brother and sister, but are soon separated from each other by Ernest having to fly from Paris through being mixed up in a Royalist conspiracy. He returns on the advent of the Commune, and in time for many exciting incidents. As has been said, the story is pleasing, and one might well do worse than while away an hour with it; more than this I could not say.

False Steps is not reprinted from the *London Journal* or the *Family Herald*. It is perhaps necessary to say this, for the style of the story might lead one to suppose that it had been. The opening sentence, which I suppose is prose-poetry, gives a hint of the writer's capacity.

“It was a glorious day, the close of sweet May” [the rhyme ceases here, it is true]; “the hedges were white with blossoms, and the breeze wooed the budding trees, the butterflies were venturing forth, and all nature seemed to vie within itself in showing forth the glories of creation. The scene is such as is rarely met with but in merrie England.”

I have not read all the unpalatable verbiage that follows, but I may quote one really good sentence, the last in the book, substituting “perusal” for Mr. Douglas Dalton's “temptation”: “God grant that you and I may be spared the perusal of *False Steps*.”

WILLIAM SHARP.

GIFT-BOOKS.

The Life of Jesus Christ illustrated from the Italian Painters of the Fourteenth, Fifteenth, and Sixteenth Centuries. By F. T. Palgrave. (National Society.) This is a very beautiful book and the chromo-lithographs with which it is adorned, or rather, which are illustrated by the text, reflect great credit on the care and skill of all concerned in their production. The process employed and the small scale tend to obliterate differences in the styles of the various artists; and if the book were to be criticised from this point of view, it would be interesting to note how some of them gain and some lose by this treatment. The object of the volume, however, demands a different office from the reviewer. The Preface informs us that the dominant wish of the promoters has been “not to offer a gallery of fine or famous works,” but “such pictures as, within the narrow limits which bound even the best human power, seem to have entered most deeply into the soul and inmost sentiment of the Gospel story, and may, hence, most vitally impress children at once with its spiritual force, and its historical reality.” This is the professed object of the book; and the main difficulty of the reviewer is that Mr. Palgrave scarcely speaks to his text. We fully expected to find that each of the painted religious poems of Fra Angelico, Perugino, Duccio, and the rest would have been accompanied by a short discourse designed to impress upon the minds of children the spiritual significance of the scene represented and the inspiration with which the devoted “hand” of the artist had enabled him to paint the “soul” of his subject; but instead of this we have a preface which no child would understand, and

learned notes to the pictures in which the last lessons of Morelli are more evident than a desire to edify. Indeed, it seems to us that Mr. Palgrave has endeavoured to unite the rôles of evangelist and art-critic with the success which might have been expected. Nevertheless the book is, as we have said, a beautiful one; and the children can look at the pictures, and their elders can do this and read the text also, with pleasure and profit.

The Water Babies. By Charles Kingsley. With one hundred Illustrations by Linley Sambourne. (Macmillan.) In the case of *Alice in Wonderland*, the pencil of Mr. Tenniel contributed not a little to give reality to that immortal gallery of personages who call Lewis Carroll father. But *The Water Babies* has hitherto had to depend almost entirely upon the pen of its author. The original edition did, indeed, have two facsimiles of drawings by Sir Noel Paton, and some eight head-pieces to the chapters, apparently not from the same hand. But both facsimiles were confined to the magic life of fairies, water-babies, and other urchins under the sea; while the little cuts can only have whetted the appetite of dull imagination. Mr. Sambourne, therefore, was practically without a rival in a field which any artist might envy. We cannot say that he has altogether satisfied our expectation. Tom, in what we may call his tadpole days, is excellent; but we do not care much for him as a sweep; and we are sure that Kingsley would have protested very forcibly against the prudery which girds him, in his later years, (*horresco referens*) with bathing drawers. It is more pleasant to select illustrations for praise. There is one of Owen and Huxley examining a water baby, upon which Mr. Sambourne might be content to rest his future fame. Excellent, too, are the vixen with her cubs, the caddis, the salmon on p. 107, the turbot, the lobster on p. 203, the king of the herrings, the gairfowl (except that it lacks the specific white patch on the cheek), the molly, the turnip, and the water-dog *passim*. Despite some notable omissions, such as the architecture of Harthover Place, and a few failures of commission, Mr. Sambourne has done enough to link his name with a book which generations to come will probably consider Kingsley's masterpiece.

Treasure Island. By R. L. Stevenson. Illustrated edition. (Cassell.) If *Treasure Island* was to be illustrated—and, in good sooth, it stands no more in need of illustrations than does *Westward Ho*—we are thankful to have been spared an *édition de luxe*, meant for display rather than for reading. The one thing really wanted is the facsimile of the chart, as the author himself seems to have felt. That boy must have a poor imagination who cannot picture to himself Long John Silver and the rest of the famous crew at least as vividly as they are here delineated. The illustrations, too, are by different hands, and of unequal merit. One of the best is that facing p. 2; one of the worst that facing p. 200. If, however, an illustrated edition brings new readers to *Treasure Island*, it will not have been published in vain.

Italy from the Alps to Mount Etna: its Arts, its Cities, its Lakes, its Rivers. With 164 Illustrations. (Virtue.)—*The Land of Greece. Described and Illustrated.* By Charles Henry Hanson. With Forty-four Illustrations and Three Maps. (Nelson.) These two handsome volumes may be conveniently noticed together. Neither of them pretends to be an original work, but a compilation from sources open to all, with the object of introducing to the large public some of the picturesque and historical associations of travel in the Mediterranean. *Italy* has the more numerous illustrations, and is apparently written by one who has seen what he describes. We say “apparently,” for

we have been shocked by two misprints on a single page (264). "*Cape Mycene*" in connexion with the Bay of Naples is very painful. Greece, on the other hand, combines a running comment on history with a minimum of description. Here, again, we have been startled to find Dr. Schliemann dubbed "the distinguished Russian explorer"; and the author has not heard of the successful excavation of Tiryns. The frontispiece is a good example of what cheap wood-engraving can do to reproduce architecture from a photograph. Neither book has an index, which is a serious fault, for it is not everyone who knows where to look for Carrara in Italy or for Bassae in Greece. But perhaps these remarks are hypercritical in the case of works that are essentially popular. We can recommend them both as presents, or still better as prizes, where it is desired to stir up an interest in countries which classical education has made both odious and unintelligible to so many unfortunate boys.

The Looking Glass. By Theophilus Marcliffe. Reprint, with an Appendix, by F. G. Stephens. (Bemrose.) It is scarcely the literary quality or the educational merit of this little book which justifies its reproduction. The original title-page states that it is "Calculated to awaken the Emulation of Young Persons of both Sexes, in the Pursuit of every laudable Attainment; particularly in the Cultivation of the Fine Arts," but we very much doubt whether this laudable purpose was ever realised. The short story tells us how the son of a leather breeches maker, a Catholic and an Irishman, began at an early age to draw upon his father's walls and floor with a piece of chalk, and made studies of his father's legs; and then describes with some minuteness how he mastered certain elementary difficulties for himself, and got hints and instruction from others until he attracted the notice of Thomas Banks, the sculptor, became a student of the Royal Academy, gained prizes at the Society of Arts, and was able to support himself when he was fifteen years old. It is all told in the stilted and manifestly didactic manner which the instructors of our fathers and grand-fathers thought suitable to the ears of youth. As a picture—and a true picture—of perseverance rewarded it has certain merits, and the fact that it was most probably written by William Godwin adds an interest; but to-day it is to be welcomed not so much on these accounts as because it preserves for us the early history of one of the most genuine and thorough artists of the English school. The little boy whose example was held up as a "Looking Glass" to the youth of the beginning of the century was none other than William Mulready, R.A., the painter of "Choosing the Wedding Gown," and, with the exception of Wilkie, the best genre painter of the English School. The task of annotating the book could not have been confided more appropriately than to Mr. F. G. Stephens, his friend and biographer. The appendix is a perfect mine of curious lore relating to Mulready and his times, most of which has already appeared in Mr. Stephens's *Memorials of Mulready*. To the history of Banks's vigorous statue, generally called the "Mourning Achilles," we may add that it is now in the entrance-hall of the Royal Academy at Burlington House, and was never, we believe, executed in marble, as Mr. Stephens supposes. We agree with his remarks about the illustrations to the book, which are supposed to be facsimiles of boyish attempts. They were doubtless drawn by Mulready himself, and are probably imitations of what he did when a child, but they betray the hand of a draughtsman who could do much better if he chose.

Golden Legends of the Olden Time. By John Stoughton. (Hodder & Stoughton.) In this

work Dr. Stoughton has written not "the lives of the saints, but only legendary parts of them, adding, however, accepted facts, so as to render the stories intelligible." He has, we think, wisely not endeavoured to separate the true from the false or the probable from the improbable, but has simply told his stories as stories, though at the same time seeking to show in what way the legends arose, and to trace their connexion with the teaching of the Gospels. The selection, which includes "St. Christopher," "St. George and the Dragon," and "St. Francis of Assisi," appears to be a good one, and calculated to make young readers acquainted with the most familiar legends of the saints, without some knowledge of which so many pictures, both in English and foreign galleries, are unintelligible.

The Wanderings of the "Beetle." By E. Prioleau Warren and C. F. M. Cleverley. (Griffith, Farran & Co.) This is one of the most amusing and most instructive of Christmas books. It records the incidents of a summer tour on the Meuse, the travellers being four English oarsmen, and the "Beetle" being their boat. The "Commander" (Mr. Cleverley?) and the "Gunner" (Mr. Warren?) are responsible for the letter-press and the sketches, and both are done with a light hand. A serious purpose runs through the pleasant record; and the impression it leaves of the villages, towns, *cafés chantants*, churches, cathedrals, inns, locks, peasants, priests, bargees, waiters, and waiting-maids, is not only likely to be permanent, but worthy of being retained. Commander Cleverley's sketches occasionally remind us of the early drawings of Thackeray in illustration of similar tours.

Tam O'Shanter. By Robert Burns. Illustrated by George Cruikshank. (Griffith, Farran & Co.) It was a bold step of Mr. George Cruikshank the younger—for so he should be styled on the title-page—to attempt the illustration of *Tam O'Shanter*. We will not say that he has failed; we cannot say that he has succeeded. The luxuriance of his grotesques are not out of place, though there is nothing distinctively Scottish about them; and the scene inside Alloway Kirk is perhaps as near as any pencil can get. Mr. Cruikshank, however, has still much to learn in his drawing, especially of a horse. The mechanical part of the printing in colours deserves the highest praise.

Twelve Old Friends: a Book for Boys and Girls. By Georgiana M. Craik. With eight plates by Gustav Doré. (Sonnenschein.) How much of this composite volume may have appeared before, we are not careful to enquire. It is sufficient to say that eight woodcuts after Doré, magniloquently described as "plates," furnish the occasion for the telling, with some redundancy, of twelve of the most familiar of Aesop's fables. Such matter never palls; and we like the manner of its appearance—large, clear type, and an oblong form.

MESSRS. CASSELL have sent us three elegant little volumes, containing (1) Milton's "L'Allegro," "Il Penseroso," and "The Hymn on the Nativity"; (2) Goldsmith's "Deserted Village"; and (3) Wordsworth's "Intimations of Immortality," and "Tintern Abbey," each copiously illustrated. We fancy that the woodcuts are of American origin. As might be anticipated, those to Goldsmith's poem are by far the most happy.

Fritz and Eric; or, the Brother Crusoes. By John C. Hutcheson. With Eight Illustrations by Gordon Browne. (Hodder & Stoughton.) Mr. Hutcheson, we infer from the title-page, has made his reputation as a writer of stories of perils by sea. Of this volume, less than one half has to do with life on a desert island, which is implied in the sub-title. The first,

and by no means the less interesting, portion gives a sketch of domestic life in the old-fashioned free city of Lübeck, and describes in some detail the opening scenes of the Franco-German war around Metz. If this be a fresh departure on the part of the author, he is to be congratulated on his success. The whole story is readable and lively from beginning to end. Of the illustrations by Mr. Gordon Browne, perhaps the fighting scenes are the best, though all are good. This artist can draw a boy better than anyone we know. By the way, the pictures facing pages 50 and 73 have got transposed, titles and all.

The Fairy Princesses. Illustrated by Caroline Paterson. (Marcus Ward.) Here we have three of Grimm's most familiar stories—"Snow-White," "The Sleeping Beauty," and "Cinderella"—with a copious store of pictures, prefaced with some graceful lines by Miss Eliza Keary. Of the illustrations, we prefer the frontispiece and that on the cover. It is very characteristic of the modern young lady to depict the prince of fairyland with a moustache. The printing of the text and of the chromolithographs is above praise.

In this place we would notice the large paper edition which Messrs. Macmillan have just published of Tennyson's *In Memoriam*, in the "Golden Treasury" series. Unlike the earlier volumes of this series, there is no vignette for frontispiece. The public may now have their choice—either of the common edition, to put in their pocket; or of that printed on hand-made paper, with wide margin, to give to their friends. It seems worthy of mention that the number of copies of the "large paper" issue is not so limited as to put it out of the reach of all but the professed bibliophile.

NOTES AND NEWS.

MR. BROWNING has, we regret to hear, been carrying into effect the doctrines he preached in his poems "House" and "Shop" in his *Pacchiarotto* volume of 1876; and, dreading his future biographer, has just destroyed the whole of his letters to his father and family, every one of which had been preserved by paternal care.

THE Rev. Dr. T. K. Cheyne has been elected to the Oriel Professorship of the Interpretation of Holy Scripture at Oxford, vacant by the resignation of Bishop Wordsworth, of Salisbury. A canonry at Rochester is attached to the chair.

THE vacant professorship of classics and English at Auckland, New Zealand, has been filled by the appointment of Dr. Posnett, of Trinity College, Dublin, a distinguished scholar, and author of a work on the *Comparative History of Literature*, which will presently be published by Messrs. Kegan Paul. The proofs were sufficiently advanced to enable the electors to judge of the promise of the book. The Government of New Zealand had chosen the Master of Balliol, the President of St. John's, Oxford, Prof. H. Sidgwick, of Cambridge, and Prof. Mahaffy, of Dublin, to report upon the claims of the candidates, some fifty in number. The chair is worth £700 a year.

WE hear that Mr. Robert Buchanan has received very flattering letters from two of the personages referred to in his satirical poem recently published.

THE Shelley Society's committee holds its first meeting to-day, Saturday, December 19. The society finds that much of the old religious and moral antagonism to Shelley still exists, but it is obtaining a fair amount of support. M. Gabriel Sarrazin has joined on behalf of the French Shelleites, Prof. Napier for the Oxford ones. Mr. Hermann Vezin has kindly undertaken the part of Count Cenci in the society's performance of the "Cenci."

MR. T. FISHER UNWIN's annual for 1886—*The Broken Shaft*; or, *Tales in Mid-Ocean*—will be published next Monday.

A BIOGRAPHY of the late Sir William Siemens is being prepared, at the desire of the executors, by Dr. William Pole, hon. secretary of the Institution of Civil Engineers, and author of the *Life of Sir William Fairbairn*. Dr. Pole will be grateful for the loan of any of Sir William's letters, or for any information of importance. Address, Athenaeum Club, S.W.

THOSE who, having read Sir James Stephen's *Story of Nuncomar*, were not altogether convinced by his rehabilitation of Impey, will be interested to hear of a fresh presentation of the other side of the case. Mr. Henry Beveridge, of the Bengal Civil Service, whose industry in searching the Hastings MSS. in the British Museum was not very cordially appreciated by Sir James Stephen, has written an article for the January number of the *Calcutta Review*, in which he maintains against his powerful critic the following points:—(1) That no attempt was made to prosecute Nuncomar previous to April, 1775; (2) that there is strong circumstantial evidence to prove that Hastings was the real prosecutor; (3) that the forgery was not proved, and there is at least a probability that the bond was genuine. Mr. Beveridge, we may add, contributed papers to the *Calcutta Review* in 1877 and 1878 upon "Warren Hastings in Lower Bengal," which contain new matter essential to a right understanding of Hastings's character and career.

THE Jubilee Volume of the Statistical Society will shortly be published by Mr. Stanford. It will contain the proceedings of the jubilee meeting of the society held in June last, including papers by the president, Sir Rawson W. Rawson, Dr. F. J. Mouat, M. Levasseur, and Prof. Neumann-Spallart, at whose initiation the International Statistical Institute was then founded.

MESSRS. HURST & BLACKETT will publish next month two new novels—*A Fair Maid*, by Mr. F. W. Robinson; and *Until the Day breaks*, by Miss Emily Spender—both in three volumes.

THE same publishers will also issue in January a work on the *Court and Times of the late King of Hanover*, by the Rev. C. A. Wilkinson, his Majesty's resident domestic chaplain.

MR. T. FISHER UNWIN will publish next week *English Home Life*, by Mr. Robert Laird Collier, of Boston, U.S., whose experiences have been gained during a seven years' residence in this country. Mr. Unwin is also about to issue a volume entitled *The Beckside Boggle*, and other *Lake Country Stories*, by Miss Alice Rea.

UNDER the title of *Recollections of a Book-worm*, Mr. J. Roger Rees has written a volume of essays on books and book collecting. It will be published by Mr. Elliot Stock.

MESSRS. SWAN SONNENSCHN & Co. will publish very shortly several one-volume novels by new writers; among them *The Leaven of Malice*, by Hamilton Evelao; *The Coast-guard's Secret*, by R. S. Hichens; *The History of a Walking Stick*, by Richard Le Free; *Rurik*, translated from the Russian; and *The Olway's Child*, by Hope Stanford.

THE same publishers will also shortly issue a novel in two volumes by Mr. John Douglas, entitled *Measure for Measure*, and also *Merevale*, by Mrs. John Bradshaw.

A SMALL volume, by the late Dr. W. P. Mackay, of Hull, whose *Grace and Truth* has obtained such a wide popularity, will shortly be published by Messrs. Hodder & Stoughton, under the title of *The Seeking Saviour*, and other *Bible Themes*. The work will have a special

interest to many, as it contains the last sermon preached by him.

Christ and the Jewish Law is the title of a book by the Rev. R. Mackintosh, to be published shortly by Messrs. Hodder & Stoughton.

MESSRS. FIELD & TIER will shortly publish, under the title of *Essays by an Idler*, a collection of papers which Mr. Herbert H. Adams has contributed from time to time to various magazines and newspapers.

DR. COCKBURN, of Glasgow, has written a reply to Prof. Drummond's *Natural Law in the Spiritual World*, which has been sent to press with Messrs. Swan Sonnenschein & Co.

MR. W. S. ALLEN has written a preface to a story for the times bearing the title of *Hidden Depths*, which will be issued immediately in a cheap form by Messrs. Hodder & Stoughton.

MR. J. O. MICHELL will shortly publish, through Messrs. Waterlow & Layton, a description of his "Universal System of Shorthand," founded on the system of Taylor.

MESSRS. SOTHEY will sell on Monday next and the two following days a collection of books from various sources, containing many that are dear to the bibliophile. We can only mention White's own copy of *Selborne*, with numerous autograph letters inserted; Izaak Walton's *Lives of Donne*, &c., with MS. corrections by the author; a copy of Tuer's *Bartolozzi*, additionally illustrated with some 400 engravings; large paper copies of the first edition of Bewick's *Birds*, and of Yarrell's *British Birds*; a set of T. Hearne's works, in thirty-seven volumes; J. P. Collier's reprints, in sixty-six parts; besides numerous first editions of Thackeray, Dickens, Lever, Brontë, and George Eliot.

MESSRS. G. P. PUTNAM'S SONS, of New York, have just issued a Christmas story, by Miss A. D. Field, daughter of Mr. Cyrus Field, entitled *Palermo*, with five etchings by Mr. Samuel Colman.

THE Old-French Text Society is to have four new volumes out next week: vol. iv. of the *Works of Eustache Deschamps*, who wrote a poem on Chaucer; vol. ii. of the *Chronique du Mont St. Michel*, very important for English history in the fifteenth century; vol. i. of the *Poetical Works of Philippe de Beaumanoir*; and a *chanson de geste*, *La Mort Aimer de Narbonne*.

M. JUSSELAND, the head of the Tunis Department of the French Foreign Office, and the author of the well-known works on the English Drama before Shakspeare, and *Life on the Road in Chaucer's Time*, is lecturing at the Collège de France on the contemporaries of Chaucer and on the English novelists of the eighteenth century, Fielding, &c.

THE *Indépendance Belge* is now printing for its *feuilleton* an "adaptation inédite by Mary Gir" of Hugh Conway's *A Family Affair*.

THE FORTHCOMING MAGAZINES.

A NEW magazine will be published on January 1, entitled *The Christian Reformer*, reviving an old and honoured title. It will, in some measure, take the ground of the *Modern Review* and the *Theological Review*, but be published as a shilling monthly. Among the contributors to the first number will be Dr. Martineau, Prof. Upton, and Prof. Estlin Carpenter. It will be issued by Messrs. Williams & Norgate.

A NEW illustrated magazine for children will also appear in January, under the title of

Merry and Wise, published by Messrs. Burns & Oates. The Introduction is written by Cardinal Manning.

A PORTRAIT of Prof. Godet, etched by M. H. Manesse, will appear in the January number of the *Expositor*, which will commence the new volume, and contain articles by Prof. Delitzsch, Canon Westcott, Sir J. W. Dawson, Dr. Mac-laren, Canon Driver, and others.

THE January number of *Time* will contain, in addition to the paper on "The Science of Recreation," by Mr. Walter Besant, and a story by Mr. Andrew Lang, which have been already mentioned, the opening chapters of a new novel, "The World Below," by the editor; "The Deluge at Last," an article on the General Election, by Mr. H. D. Traill; "The Principles of State Interference," by Mr. D. E. Ritchie; "Sir Henry Thompson and the Vegetarians," by Mr. A. S. Salt, and "The Testimony of a Rebel," a criticism of Prince Krapotkine's political philosophy, by Mr. William Westall. In future *Time* will give much more space than hitherto to notices of books.

THE January number of the *Army and Navy Magazine* will contain an article by Mr. Charles Marvin, entitled "England's Road to India," instituting a comparison between the careers of Gen. Annenkoff, the designer of the Russian railway to India, whose line has been completed to Askabad this week, and Gen. Chesney, the projector of the Euphrates Valley Railway, whose biography was published a little while ago by Messrs. W. H. Allen & Co.

THE next number of *The Antiquary* will contain the first of a series of articles on the Crown Lands, written by Mr. Hubert Hall, giving an introductory *résumé* of the subject. Mr. Bickley will write the article on "Celebrated Birthplaces," the subject being Fenny Drayton, the birthplace of George Fox. Mr. Llewellyn contributes an account of some amusing examples of pottery known as puzzle jugs, accompanied by illustrations; and Mr. Bent a short article on "Wandering Englishmen."

A PAPER by Mr. Edward Solly on Francis Hoffmann, the contemporary of Swift, and another by Dr. B. Nicholson on the aliphod way in which our Elizabethan dramatists are sometimes edited, will appear in the January number of *Walford's Antiquarian*.

Little Folks' Magazine will commence a new series with the January number, and will appear in a new coloured wrapper, specially designed by Miss Alice Havers. Mrs. Molesworth's serial story to appear in it is entitled "The Palace in the Garden," and is illustrated by M. E. Edwards.

ORIGINAL VERSE.

"MOUNTAIN-BIRTH."

(On The Ring and the Book.)

"How it strikes a Contemporary."

"THE mountain would be better were its snow
A furlong wider on the sunset side;
Or farther had its pines crept up to hide
The scars it gathered in its rising-throe;
The torrent, as it seems to me below,
Might well have ventured from its line to swerve
Into the semblance of a purer curve
Before the precipice received its flow."
So the coeval critic; yet its head
The mountain still shoots up to keep from sun
Or thunder safe the vale beneath it spread.
The critic's word was over soon and done.
The mountain, hardly rooted in its bed,
Its deathless duties had not yet begun.

ALFRED FORMAN.

MAGAZINES AND REVIEWS.

THE Christmas number of *Harper's* is, according to custom, the first of a new volume, and it is seldom that even this magazine has started on its new course with greater vigour. Appropriate to the season is Mr. H. J. Van Dyke Junior's article on "The Nativity in Art," admirably illustrated with woodcuts after Giotto, Lippi, Luini, &c. As examples of the modern style of wood-engraving, with its delicate gradations of tone, the illustrations of the refined art of Léon Bonvin have seldom been surpassed. M. Philippe Burty has written the account of the short and sad career of this painter. With his well-known skill in versification, Mr. Edwin Arnold has translated the *Ritu Sanhâra*, by Kâlidâsa; Mr. G. H. Boughton has written and illustrated a capital story called "Wyven Moat; Mr. R. D. Blackmore contributes a pretty ballad, and Mr. W. Black some sad verses. Mr. Brander Matthews, Miss Phelps, and others help to make up a number of much variety and general excellence.

THE new number of the *Alpine Journal* has a helpful paper, by H. G. Willink, on "Alpine Sketching." The sketches of Peter Bohren and Johann Anderegg are admirably true. "Life in the Vispthal at the Beginning of the Seventeenth Century," by W. M. Conway, is a translation of excerpts from Thomas Platter's frequently-published autobiography, already known to English readers through the translation of Freytag's *Bilder aus der deutschen Vergangenheit*. The editor's notes on "The Meije from La Grave" are followed by a long and detailed account of the fatal accident to Dr. Emile Zsigmondy, on the Meije, on August 6. He had just published a book on the dangers of the Alps! The budget of new expeditions in 1885 is very full, and includes the one which, on account of its ease, is likely to be the most popular of all—the route up the Jungfrau by the Roththal. Since the publication of this number, Prof. His, of Basel, has published a memoir of a notable pioneer of Berner Alp-climbing, and a vigorous Alpine sportsman and scientist, the recently deceased Dr. Christoph Theodor Aeby, professor of anatomy at the University of Prague. Dr. Aeby formerly held the chair of anatomy at Basil, and afterwards at Berne.

A GOOD many will say *non defensoribus istis* of Lady Florence Dixie's article on "Home Rule" in the December number of *Hibernia*. Still, the article, which is meant to prove that Home Rule is the best safeguard against separation, is worth reading.

IN the *Deutsche Rundschau* for December the place reserved for fiction is assigned to a Californian story by Mr. Bret Harte. Two addresses on "Women's Education," by Prof. von Sybel, deserve attention, especially as the first is devoted to an account of Miss Archer, who founded the Victoria Lyceum for girls in Berlin. An interesting paper dealing with the history of Germany at the beginning of this century is founded on the unpublished correspondence, from 1783 to 1823, of Herr von Wolffradt, who was a minister in Brunswick.

THE contents of the *Boletín* of the Real Academia de la Historia for November are of unusual interest. There is a further instalment of the Hebrew text and old Spanish translation of the Jewish *ordinamiento* at Valladolid in 1432, given by Fernández y González. Then follows a brief paper by Fernandez Duro on the first notices of Yucatan. Next to this we have the valuable introduction by Manuel Danvila to the recently published *Cortes de Castilla de 1576*. This essay on the constitutional history of the period takes rank with similar prefaces in our own Record Office publications. There is also the *Prólogo* to V.

Balaguer's new edition of his *Historia de Cataluña*, two volumes of which have just appeared. Padre Fita prints, with annotations and illustrative documents, an inedited Bull of Honorius II., dated March 12, 1127.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BARBERET, J. Le Travail en France: monographies professionnelles. T. 1. Paris: Berger-Levrault. 7 fr. 50 c.
- BETTELHEIM, A. Beaumarchais. Eine Biographie. Frankfurt-a.-M.: Rütten. 10 M.
- BRESSON, A. Bolivia: sept années d'explorations, de voyages et de séjours dans l'Amérique australe. Paris: Challamel. 20 fr.
- CAHUN, L. La Vie juive. Paris: Monnier. 30 fr.
- CÉRÉSOLE, A. Légendes des Alpes vaudoises. Paris: Fischbacher. 15 fr.
- FINSCH, O. Ueb. Bekleidung, Schmuck u. Tätowirung der Papuas der Südostküste v. Neu-Guinea. Wien: Holder. 2 M.
- KHULL, F. Geschichte der altdeutschen Dichtung. Graz: Leuschner. 6 M.
- MARMER, X. Passé et présent: récits de voyages. Paris: Hachette. 3 fr. 50 c.
- MOSEB, H. A travers l'Asie centrale. Paris: Plon. 20 fr.
- RICHTER, O. Ueb. antike Steinmetzzeichen. Berlin: Reimer. 3 M.
- ROSTAN, L. Le chœur de l'église de S.-Maximin (Var): sculptures sur bois du 17^e siècle. Paris: Plon. 30 fr.
- STENGEL, E. Private u. antliche Beziehungen der Brüder Grimm zu Hessen. 1. Bd. Marburg: Elwert. 5 M. 40 Pf.

HISTORY, ETC.

- BACHOFEN, J. J. Antiquarische Briefe vornemlich zur Kenntniss der ältesten Verwandtschaftsbegriffe. 2. Bd. Strassburg: Trübner. 4 M.
- FRANKLIN, A. Les grandes scènes historiques du 16^e siècle: reproduction fac-simile du recueil de J. Tortorel et J. Perrissin. Paris: Fischbacher. 160 fr.
- MELY, F. de. La trésor de Chartres, 1310-1793. Paris: Picard. 18 fr.
- NOELDEKE, Th. Ueb. Mommsen's Darstellung der römischen Herrschaft u. römischen Politik im Orient. Leipzig: Brockhaus. 1 M. 50 Pf.
- PRICOT DE SAINT-MARIE, E. Les Slaves méridionaux, leur origine et leur établissement dans l'ancienne Illyrie. Paris: Baer. 2 fr. 50 c.
- PUBLICATIONEN der Gesellschaft f. rheinische Geschichtskunde. I. Kölner Schreinsurkunden d. 12. Jahrh. Hrg. v. R. Hoening. 1. Bd. 2. Lfg. Bonn: Weber. 5 M. 15 Pf.
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CORRESPONDENCE.

THE ABBOTS OF BANGOR.

London: Dec. 6, 1885.

The Antiphony of Bangor (*Bennchor*), an eighth-century codex, marked C. 10, and preserved in the Ambrosian Library, Milan, contains a Latin hymn, commemorating the first fifteen heads of that once famous monastery and place of learning, which has been published both by Muratori (*Anced. Lat.*, iv. 121) and by Peyron (*Op. Orat. fragm. ined.*, p. 225). I had long suspected that neither of

* Now a village on the south side of Belfast Lough.

these scholars had read the Latinised Irish names aright, and this suspicion lately became a certainty when I received, through the kind intervention of Abbate Ceriani, a photograph of the page containing the hymn. Muratori's *Simlanum*, *Macchaisreum*, *Cumenenus*, *Bautherius*, *Cronanus*, turn out to be *Sinlanum*, *Macchaisreum*, *Cumenenus*, *Baithen[i]us*, *Critanus*; and Peyron's *Fintenapum*, *Eseganum*, *Beracnus*, *Adianus*, *Crotanus*, should be *Fintenanum*, *Seganum*, *Berachus*, *Aidanus*, *Critanus*. The worst of it is that Peyron's misreadings have been carefully reproduced in the second edition of the *Grammatica Celtica*, p. 944. Muratori, moreover, prints *tempora*, *admirabilis* for the *tempra*, *amabilis* of the MS., and thus spoils the metre, and in the title, for *In memoriam*, Peyron prints *Memoria*, and thus spoils the sense. The hymn really runs as follows:

"IN MEMORIAM ABBATUM NOSTRORUM.

"*Sancta sanctorum opera
patrum fratres fortissima
benchorensi in optima
fundatorum ecclesia*

*Abbatum eminentia
numerus tempra nomina
sine fine fulgentia
audite magna merita
quos conuocauit dominus
caelorum regni sedibus:—*

*Amavit christus comgillum
bene et ipse dominum
carum habuit beognoum
domnum ornaui aedem*

*Elegit sanctum sinlanum
famosum mundi magistrum:—
quos conuocauit dominus
caelorum regni sedibus*

*Gratum fecit fintenanum
heredem alium inclitum
instrauit macchaisreum
kaput abbatum omnium
lampade sacrae seganum
magnum scripturae medicum:—
quos:*

[Col. 2] *Notus uir erat berachus
ornatus et cumenenus
pastor columba congruus
querela absque aidanus
rector bonus baithen[i]us
summus antestes critanus
quos:*

*Tantis successit camanus
uir amabilis omnibus
christo nunc sedet suprimus
ymnos canens quindecinus*

*Zoen ut carpat cronanus
conseruet eum dominus:—
quos conuocabit dominus
caelorum regni sedibus.*

*Horum sanctorum merita
abbatum fidelissima
erga comgillum congrua
inuocemus altissima
uti possimus omnia
nostra delere cremina
per iesum christum aeterna
regnantem in saecula:—*

The non-Latinised names of the fifteen abbots here mentioned are Comgill, Beogno, Aed, Sillán (Adamán's Silnanus), Fintenan, Macchaisre, Segán, Berach, Cumenén, Colomb, Aidán, Baithéne, Critán, Cammán, Cronán.

Another set of Latin verses, also preserved in the Ambrosian library, has not, so far as I know, hitherto been printed. They seem to have been composed by or for Simone Memmi of Siena (formerly Sena), and occur in a picture by that artist prefixed to a folio MS. of Vergil, and recently photographed for my sister. This picture represents the commentator Servius unveiling a figure of Vergil to Aeneas, who represents the Aeneid, just as below a vine-dresser represents the Georgics and a shepherd

the Bucolics. The verses are rhyming hexametrical couplets, and run as follows:

"Ytala praeclaros tellus alis alma poetas
 sus tibi Graecorum dedit hic attingere metas.
 Servius alto loqui retegens archana Maronis
 vt pateant ducibus pastoribus atque colonis.
 Mantua Virgilium qui talia carmine finxit
 Sena tulit Symonem digito qui talia pinxit."

WHITLEY STOKES.

THOMAS HEYWOOD AND "THE CAPTIVES."

Westward Ho, near Bideford: Dec. 12, 1835.

If any further confirmation be wanted of the authorship of "The Captives," it may be found in the fact that the story of the underplot—the Italian source of which Mr. Symonds points out in the ACADEMY of last week—is told by Heywood (and very merrily too) in his *ITNAKEION*, or Nine Bookes of Various History concerning Women, 1624. This work, he tells us, was written and printed in seventeen weeks; and it is noteworthy that the year of publication is the same as that in which "The Captives" was first performed at the Cockpit. The scene of the story is here laid at Norwich, and the knight (the Lord de Avere of the play) had been "eminent and of note with Henrie the fift, as personally with him in all the warres in France." The only characters named in the story are Friar John and Friar Richard, but the resemblances to the play are often almost verbal. The following extract will suffice:

"Then wonderously despayring, he intimates within himselfe, that murder is one of the crying sinnes, and such a one as cannot be concealed: yet recollecting his spirits, he purposeth to make tryall of a desperat adventure, and put the discommoditie thereof to accident: hee remembers an old stallion, that had been a horse of service, then in his stable, one of those he had used in the French warres, and withall, a rustie Armor hanging in his Armorie; he commands both instantly to be brought, with strong new cords, a case of rustie Pistolls, and a Launce. The horse is saddled and caparison'd, the Armor put vpon the Fryer, and hee fast bound in the seat, the Launce tyed to his wrist, and the lower end put into the rest, his head-piece clasped on, and his Beauer up; the skirts of his grey gowne serve for Bases: and thus accoutred like a knight completely armed *cap a pe*, they purpose to turne him out of the gates, hee and his horse, without any Page or Esquire, to trie a new adventure" (*Lib. 5, p. 255*).

Compare "The Captives," p. 193.

Perhaps some of the other stories which too rarely relieve the closely-packed erudition of this "Various History" may be traced to the same Italian source. HERBERT A. EVANS.

"ARITHMETIC" AND "ARITHMOLOGY."

Bishopston, Glasgow: Dec. 5, 1885.

There is a curious oversight on p. 447 of *The New English Dictionary* under the word "Arithmetic." The adjectival use of "arithmetical"—i.e., "arithmetical," is stated to be obsolete. Now, one merely needs to be reminded of the expression "arithmetical mean" to see that the usage is still perfectly common.

I may also note that "arithmology" is marked as perhaps obsolete. This I think is correct as regards the meaning assigned to it in the dictionary, but the word is certainly not obsolete in the sense of "the higher theory or science of numbers." It is from "arithmology" in this latter sense that we have the modern adjective "arithmological," the definition of which in the dictionary is a little astray, because the modern use of the noun from which it is derived had not been got hold of. The quotation illustrative of "arithmological" is from *Nature*, 1882: an earlier instance of the use of

it ("arithmological tables") will be found in the British Association Report, 1873, p. 3.

Spots on the sun are noted when the faces of lesser luminaries pass unheeded.

THOMAS MUIR.

"PEDIGREE."

Barnif, Aylth: Dec. 7, 1885.

The etymology of this word does not seem to have been yet fully ascertained. The earliest instance of its use given is from a document said to be of the reign of Henry IV., but not dated. The earliest instance that I have come across, so far as I can remember, is in the Parliament Rolls of 1425, where, in connexion with a dispute as to precedence between John Mowbray (afterwards Duke of Norfolk) and the Earl of Warwick, we have the following:—"Comes Marescallus exhibit . . . quendam Rotulum . . . voc Pedegree" (Rot. Parl. iv. 267). The word occurs again twice in the same page, only spelled "pedegrewe," a form noticed by Skeat. The use made of the word on the Parliament Rolls seems to mark it as standard English of the time. Skeat, in his *Etymological Dictionary*, notices a suggestion of Wedgwood (in *Notes and Queries*) deriving the word from the French *ped de gres* ("table of degrees," i.e., of relationship). John of Whetstede, writing of Edward IV.'s claim to the throne in 1461, says, "declaravit pedem suae originationis," &c. The last three words seem given by the writer as the Latin for "pedigree," and I think they show that he identified the first syllable with "pedem" (vol. i. 405, Rolls edition). Might we not regard pedigree as a corruption from "pedem graduum"?

J. H. RAMSAY.

DRIED ALPINE PLANTS.

Palazzo Martinengo, Salò, Lago di Garda: Dec. 9, 1885.

In this season of Christmas gifts some readers of the ACADEMY may be glad to hear of the collection of dried Alpine plants now being issued by Dr. Pietro Voglino, member of the Italian Alpine Club, and assistant to the professor of botany in the University of Padua. The first instalment, complete in itself, is already finished, and may be bought for the small sum of 10 frs. (8s. 4d.). It contains fifty fine specimens, dried with great care and success, and attached to large sheets, the leaves and roots being, as a rule, fully displayed, as well as the flowers. Each plant is accompanied by its name, and the date and place when and where it was found. This collection presents a happy contrast to the dear, poor, and inartistically set-up specimens which are generally on sale in Alpine resorts. Intending subscribers should communicate with Dr. Pietro Voglino, R. Orto Botanico, Padova. E. MARTINENGO-CESARESCO.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, Dec. 21, 5 p.m. London Institution: "Russian Village Life," by Mr. W. R. S. Ralston.
 4 p.m. Asiatic: "Newly Discovered Caves at Penjdeh," by Mr. W. Simpson.
 8 p.m. Society of Arts: Cantor Lecture, "The Microscope," V., by Mr. J. Mayall.
 8.30 p.m. Geographical: "Arctic Exploration with reference to Grinnell Land," by Major A. W. Greely.
 TUESDAY, Dec. 22, 8 p.m. Civil Engineers: "Construction in Earthquake-Countries," by Mr. John Milne.

SCIENCE.

Alpine Winter in its Medical Aspects, &c.
 By A. Tucker Wise. (Churchill.)

Croonian Lectures on the Hygienic and Climatic Treatment of Chronic Pulmonary Phthisis.
 By Hermann Weber. (Smith, Elder & Co.)

The circumstances of my life at Davos Platz

—as a man of letters, in whose case long-standing pulmonary consumption was eight years ago arrested by the climate of the High Alps in winter, and who has since enjoyed moderate health and mediocre intellectual vigour only on the condition of continued residence at an elevation of 5,000 feet above the sea—make me naturally interested in books which treat of mountain air and cold as powerful therapeutic agents. Such books deserve to be brought under the notice of the general reading public, for their argument is of a kind which any man possessed of common sense can follow; and the future of the so-called Alpine cure depends in no small degree upon its principles being widely understood by those who seek to benefit by it.

I wish, therefore, to call attention to Dr. Wise's *Alpine Winter*. It is a work which takes, in my opinion, high rank among the many already published upon this topic. Scientific, comprehensive, practical, and impartial, it deals in turn with all the winter health-resorts which have been founded in the Grisons, setting their respective advantages in a fair light, and not disguising their drawbacks. Dr. Wise is specially interested in the new hotel at Maloja, and, therefore, he not unreasonably devotes a large part of his space to that establishment, which as a winter-station is still upon its trial. But he writes also of Davos and Wiesen with the accurate knowledge of one who has spent whole winters in these villages; and he treats this part of his subject in the unprejudiced spirit of a man of science earnestly bent on disseminating carefully tested information. The value of his book, compared with similar treatises by superficial Alpine climatologists, is that he has really lived and worked for years in the places about which he speaks, instead of passing a day or two in them for the sake of being able to say that he has been there. This makes his detailed advice regarding clothes, diet, exercise, and so forth, more trustworthy than that of theoretical writers, who retail at second-hand hints picked up from casual conversation or ex-cogitated from *a priori* reasonings.

On what Dr. Wise says about the purity of air in Alpine health-resorts, I am unable to pronounce a scientific opinion. But my personal experience, as a resident of many years' standing, enables me to confirm his verdict that too little attention is usually paid to the ventilation and aeration of houses where sick people live together for a prolonged space of time. Whether the special devices provided to combat this difficulty at the Maloja will succeed, remains to be proved. That they are thoroughgoing in design admits of no doubt, and that they should receive a fair trial is much to be desired.

After all, what people seek, when they leave their English homes at a great sacrifice of time and money, is air unvitiated in the dwellings they inhabit, and uncontaminated in the open by smoke and drainage. Davos, which is otherwise unique in its climatic advantages, runs risk of deterioration in the future by over-crowding; and neighbouring localities, with less of its social attractions, offer even now a more absolutely limpid atmosphere. Over-crowding in the High Alps means not only the aggregation of numbers of persons, many of whom are

affected with lung disease, in hotels which stand close together; but it also means a certain adulteration of the air by smoke from stoves and furnaces, a spoiling of the snow roads in winter by augmented traffic, and a sacrifice of rural simplicity in villages which are being rapidly converted into watering-places. That Davos Platz suffers already to some appreciable extent from these causes can hardly be contested. In particular, the nuisance of smoke from coal in chimneys has lately increased to an alarming extent. Impartial observers will, however, dwell less upon these drawbacks than upon the sanitary measures, all of them sagacious, and most of them very expensive, whereby the natural features of this valley as an abode of civilised humanity have been improved, and the inevitable evils of an artificially created population have been combated. They will also bestow their admiration on the excellent system by means of which an agreeable place of residence, affording the chief requisites of social enjoyment, has been evoked as though by magic in a narrow valley unknown even by name to Europe twenty years ago.

Yet Davos cannot expect much further expansion in the geographical space allotted to it, without imperilling those very principles of air-purity upon which its now well-established fame depends. On this point I will quote some sentences from Dr. Hermann Weber, the famous climatologist and veteran apostle of the Alpine cure. He writes in the publication which I have cited at the head of this paper:

"When I first directed attention to Davos Platz in 1867, it was still a charming primitive Swiss village; now numerous large and small hotels and villas stretch along the high road for more than a mile, and Davos Dörfli, a little higher up the valley, may almost be considered a suburb of Davos Platz. . . . A great drawback is that its reputation has of late years increased so rapidly that too many, frequently ill-suited, cases are sent to Davos; that the number and size of the hotels and health establishments increase at an alarming rate, so that there is actual danger that Davos may be ruined by its own natural advantages; for purity or aseptic quality of the air is incompatible with the crowding together of a large number of invalids."

This word in season, spoken by so eminent an authority, should be taken into consideration both by those who seek the utmost advantages of the winter cure, and also by those who have at heart the real interests of Davos. "If Davos were to be ruined," says Dr. Weber—ruined, that is, by the too great afflux of visitors—"the calamity would not be confined to the inhabitants of the valley, but would be shared by many invalids all over Europe."

It becomes in these circumstances a matter of some moment for those who are disinterestedly anxious about the further progress of the Alpine cure in winter, as well as for those who wish to secure the permanent prosperity of Davos as the headquarters of this cure, that minor stations of a similar type should be created. People must come to understand that there is nothing thaumaturgic in a special climate; that their chances of recovery depend upon their breathing the purest air; and that only if they can obtain this purest air is it worth their while to quit their homes. I,

therefore, being one who has profited to an incalculable extent by Alpine air, and who holds a considerable stake in Davos, watch with sympathy the growth of S. Moritz, and look forward to seeing Maloja and Pontresina soon take rank as resorts for seekers after health no less in winter than in summer. Unless the very principle itself on which a winter cure in the High Alps rests is brought into discredit by conditions which impede its proper application, free rivalry and brisk interchange between many of these winter colonies will prove beneficial not only to their frequenters, but also to the inhabitants who derive gain from this traffic.

Pursuing this line of reasoning, I should like to give the last words of my article to what Dr. Wise has written about Wiesen. This is a village at the distance of two hours' drive from Davos. It is situated in romantic scenery, on the slope of mountains which protect it from cold winds, and raised a thousand feet above the stream which carries draughts and water-mists away below it. A place like this supplies exactly what is most wanted as a safety-valve for Davos; and up to the present moment, though it offers excellent accommodation, Wiesen has in winter been comparatively little frequented. "The chief points of variation from Davos are," to quote the words of Dr. Wise, "its position on the side of a hill, sparser population, slightly higher and more equable temperature, with perhaps a little less wind." He goes on to state that during the worst time of snow melting, which is always a troublesome period, Wiesen clears more rapidly, and that then its freedom from any marshy evaporations is a great advantage. In justice to Davos, it should be stated that the valley was never in a true sense marshy, and that it has recently been drained throughout by works which cost the resident population a heavy sum of money; yet there is no doubt that, in this respect, Wiesen enjoys special natural privileges, and needs no aid of human ingenuity.

While recommending Dr. Wise's book in general to the public, I should be glad to direct special attention to the pages he has devoted to Wiesen. I believe that I shall be doing a service not only to sufferers like myself, and to the Alpine method of cure in general, but also to Davos, for which place I have a special affection, founded upon gratitude and long familiarity, if I could direct some of the surplus stream of winter emigrants into a quarter which is eminently suited to their needs. The only present drawback to Wiesen is want of concerts, balls, theatrical entertainments, and such other amusements as invalids ought not to seek, which a larger colony might speedily develop if it chose. In point of comfort, the hotel accommodation is now equal to that of most European health-resorts, and the cost is considerably less than in many more famous places. Good medical attendance is not wanting.

J. A. SYMONDS.

CORRESPONDENCE.

THE "MATLA'USH-SHAMS."

Tehran, Persia: Nov. 6, 1885.

The Persian annual (*Sâl Nâmeh*)—a folio of five hundred and one pages, lithographed

in clear Naskh, Tehrân A.H. 1302—has just been issued by the San'ud-Daulah (minister of the press). It is a continuation of the volume noticed in the ACADEMY last year by Gen. Houtum-Schindler, and is entitled the *Matla'ush-Shams*, vol. ii. It is devoted to an account of the City of Meshhed the Holy, its Shrine, Masjids, Kârvânserâis, Madressehs and surrounding districts; together with a review (fol. 282-382) of the events in Persian history with which it is connected; following which (fol. 383-450) is a list—with quotations, in most cases, from their works—of the men of note, literary and other, who were born at Meshhed. In a Khâtimah is added an account of the Imâm Rezâ, at whose shrine comparatively few Persians have failed to prostrate themselves. Its author, Muhammed Hasan Khân, San'ud-Daulah, has devoted his literary energy to historical, and principally to geographical, research, the two being usually inseparably treated by Persian writers. Besides almost exhausting native sources of information, the enumeration of which alone would be sufficient to attest its value, the San'ud-Daulah has also brought into requisition the works of Malcolm, Fraser, Ferrier, Khanikov, and others. But apart from all this, the present volume will have a more particular value to the student of Persian bibliography and history, for incorporated therein (fol. 165-213) its author has given, *in extenso*, the text of a valuable and rare journal written by Shâh Tahmâsp I., which purports to be a chronicle of his own reign, from his accession in A.H. 930 to his meeting with the Sultan of Turkey in A.H. 966. Further, the San'ud-Daulah has added a catalogue of the MSS. and other works preserved in the Library of the Shrine.

With such a quantity of valuable matter before one it seems ungrateful to find any fault; but it is certainly to be regretted that one who is in possession of such a fine library of rare works should not have given himself a little more trouble, and made the notices of celebrated literary Meshhedis of more importance by the addition, in all cases, of the dates of their decease and titles of their works.

SIDNEY J. A. CHURCHILL.

SCIENCE NOTES.

MR. ALEXANDER WATT'S new work on *Electro-Deposition* will be ready for publication by Messrs. Crosby Lockwood & Co. in the early part of next month.

THE last part of the geological section of the *Encyclopaedie der Naturwissenschaften*, published by E. Trewendt, of Breslau, is entirely occupied by articles from two contributors—Prof. Kennigott and Dr. Rolle. The former, taking the mineralogical subjects, writes on Silicates, Sclerites, Sulphates, and Mineralogical Classification ("Systematik der Minerale"). Under the head of *Sklerite* (from *σκληρός*, hard) Prof. Kennigott describes all the precious stones. Mention is here made, as usual, of the great "diamond" of the Rajah of Mattan in Borneo; but we believe that it is now fully proved that this stone is nothing more than a piece of rock-crystal. Dr. Rolle contributes articles on stratigraphical geology, dealing with the Silurian system, the Tertiary group, and the Trias; while palaeontology is represented by his essay on Sponges.

PHILOLOGY NOTES.

THE N. G. Elwert'sche Verlagsbuchhandlung, of Marburg, well known to English readers as the firm publishing Vilmar's *Litteraturgeschichte*, has issued the first part of a *Bilderatlas zur Geschichte der deutschen Nationalliteratur*, nach den Quellen bearbeitet von Dr. Gustav

Könnecke. The work, which will contain 1,558 engravings—all of them reproductions of authentic originals—is to be completed in ten monthly parts. The publisher is contemplating an edition, with letter-press in English, intended for England and America.

The same firm will publish a new periodical, *Phonetische Studien*, which is to be edited by Prof. W. Victor, of Marburg. It will be devoted to phonetics in general, but will pay particular attention to the national orthoepy, and to the phonetical treatment in German schools of the most important modern languages. Contributions may be sent in German, English, or French.

The recent numbers of Bursian's *Jahresbericht* contain articles on Roman Antiquities (Schiller and Voigt), Tacitus (Helmreich), Latin Grammar (Deecke), and, by no means least, Aristotle (Susemihl).

The Berlin *Philologische Wochenschrift* of November 21 contains a review, by W. Mewes, of Prof. Wilkins's edition of the *Epistles* of Horace.

MEETINGS OF SOCIETIES.

SOCIETY OF BIBLICAL ARCHAEOLOGY.—(Monday, Dec. 1.)

Dr. SAMUEL BIRCH, President, in the Chair.—Mr. Joseph Jacobs read a paper entitled, "Are there Totem-Clans in the Old Testament?" The investigation of "survivals" often enables us to penetrate into the social arrangements of prehistoric times. Thus MacLennan's investigations into the form of capture in marriage ceremonies brought him to the theory of the origin of the family in the totem-clan consisting of members worshipping (and not eating) a totem animal, whose name they inherit from their mother, and marrying only outside the clan (exogamy). This theory is now widely accepted by anthropologists, and was applied first by MacLennan to Jews in the *Fortnightly Review*, 1870, and then by Prof. W. Robertson Smith to Arabs and Jews in the *Journal of Philology*, 1880, an application tested and modified in the present paper, which discusses traces of totem worship under the following heads:—(I.) Animal names. A list given of 160 persons with such names (against only 30 by Prof. Smith). These are mostly personal, not clan names, and of the former not so many as would be found among Englishmen (3 per cent.). But in one case, the clans of Edom (Gen. xxxvi.) and their offshoot Caleb (Dog Tribe), these names are too frequent to be mere chance. Probable totemism among nomad Edomites. (II.) Exogamy and descent through females are characteristic of the totem arrangement. Some indications of the former among Seirites were pointed out by Prof. Smith, and these are supplemented in the present paper by many indications among lists of Israelite clans (Num. xxvi.) of clans of the same name in different tribes, as would happen under a totem system. A distinct reference to exogamy in the case of Ishban the Judge (Judges xii. 9). Instances of descent reckoned through female in Abraham's marriage (half-sister being unrelated through female kinship), &c., but these could be explained by polygamy as well as by totemism. (III.) Ancestor worship seen in Teraphim, Elohim as ghosts (witch of Endor), sacrifices to dead (Is. viii., 19; Ps. cvi., 28; Pirke Aboth, iii., 5; Judges ix., 13). Prof. Smith sees in David a member of a serpent clan, because one of his ancestors was named Nahshon, the father named Nahash, he has Teraphim, and there was a brazen serpent in the king's palace. This is doubtful, since the last is attributed to Moses, and the descent is not traced through females. If true, introduced by Ruth, a Moabitess, and cannot conclude for all Israel. Ancestor worship a later stage than animal worship. (IV.) Animal worship seen in the golden calf, brazen serpent, second commandment ("things which are in heaven above," &c., = birds, beasts, and fishes), and in Isaiah lxvi., 17. Cardinal passage, Ezekiel viii., 10, creeping beasts and abominations, "and all the idols of the house of Israel" with Jaaphaniah ben Shaphan (Coney) officiating as priest. But (a) a vision, (b) the name

a piece of irony = William Ewart Disraeli, (c) probably introduced from Egypt, (d) no other traces of the totem clan arrangement so late. (V.) Forbidden Food. No satisfactory explanation has hitherto been given. As a survival of totem tabu, the religious horror explained. It was characteristic of Judaism to utilise earlier religion for purer purposes, e.g., sacrifice. Difficulties, (a) many names of "clean" beasts in our list (forty-three clean to forty-two unclean), (b) tolerably simple explanation as survival of folk medicine. Result: a few anomalies, e.g., Coney, can be explained as "survivals" of totem worship. (VI.) Tattooing and clan crests. Former in Lev. xix., 28, also probably referred to Deut. xxxii., 5. Latter in Jacob's and Moses' blessing, cf. mediæval heraldry of the twelve tribes. (VII.) Blood feud and wergild existed in Bible times, but the Goel was unconnected with totems. Conclusion. If anthropology regards totemism as a necessary or usual stage in social development: (a) There is sufficient evidence of the existence of totem clans among the nomad Edomites. (Prof. Smith.) (b) We have seen sufficient "survivals" of totemism in the personal and tribe names, in the forbidden food, tattooing, and clan crests, in the ancestor worship, animal images, and blood feud of the Israelites to warrant the assumption that they were once organised on the totem system. (c) But Prof. Smith's specific instances of David as a member of a serpent clan, and the existence of totem rites in the temple at the time of Ezekiel, are unjustified.

ROYAL HISTORICAL SOCIETY, CAMBRIDGE BRANCH.—(Wednesday, Dec. 2.)

Prof. J. R. SEELEY, V.-P., in the Chair.—Prof. Seeley contributed a "Note on the Family Compact of 1733," in which he described the result of his recent researches at the Foreign Office. It was generally supposed that the Family Compact of 1733 was not known to the English government of the time; but it appeared to him so improbable that such an important event should have happened without the English Foreign Office in some way getting to know of it, that he had caused the despatches of the period to be examined for traces of some knowledge of the Family Compact, if not in 1733, at any rate earlier than 1761. The result of this was the discovery of numerous passages in the letters of ministers and ambassadors evidently referring to it as something not only suspected, but known to have taken place, and in one of these the phrase *pacte de famille* actually occurred; and, further, a copy of the Family Compact itself had been received by George II. in 1734, very soon after it had been signed. Thus it was evident that the English government was aware of the existence of the compact almost from the beginning. They were surprised at its renewal in 1761, not because they had never heard of it before, but because the family policy had been dropped for so long by King Ferdinand, and they were not prepared for its renewal by his successor. To this fact Prof. Seeley attached considerable importance, because it does much to explain the timidity of Walpole's policy. Walpole knew that war with Spain meant war with France also; and, as a financier, he did not think that England could bear more than a hundred millions of debt. A discussion followed.—Mr. Oscar Browning read a paper on "The Flight of Louis XVI. to Varennes," consisting of a detailed criticism on Carlyle's treatment of the subject. He showed that while Carlyle's picture was vivid and, on the whole, correct in its main outlines, all his details, almost without exception, were inaccurate, though evidence was accessible to him from which they might have been correctly obtained; and the author suggested the desirability of applying similar tests to other parts of Carlyle's work. The paper was illustrated by numerous maps and plans.

CAMBRIDGE PHILOLOGICAL SOCIETY.—(Thursday, Dec. 3.)

Prof. SKEAT, President, in the Chair.—The committee appointed to consider the reform of Latin pronunciation presented the following provisional report: "The committee having met and having carefully considered the information before them are unanimously of opinion that the time granted to them for making their report should be

extended at least to the second meeting of the Lent Term; and they therefore suggest that the society should pass a resolution so extending it."—A paper was read by the President, on "Grendel in the Poem of Beowulf," of which the following is an abstract. The description of the monster Grendel in the poem of Beowulf may very well have been founded upon the description of an enormous brown bear. Such a description would be exaggerated by the use of poetical language until it became at last vague and mysterious. The very name Grendel means 'Grinder'—i.e., grinder of bones, an epithet of a carnivorous animal. Many parts of the description suit the habits of the brown bear. Thus Grendel never uses weapons, but trusts to the strength of his grip or hug; he tears and eats his victims; he is fond (as the bear is) of swimming across water to his lair; and he preys by night, returning to his lair at dawn. Grendel's mother, who was still stronger than himself, is, accordingly, an old she-bear. She, too, lives in a cave beyond a lake, has no weapons but claws, trusts to the power of her grip, is carnivorous, and prowls by night. Both are dumb beasts, incapable of human speech. The word *Béowulf*—i.e., "bee-wolf"—means a bear who is fond of honey. This epithet might well be given to a hero who had slain two gigantic bears. The use of this theory is that it explains several obscure passages, in which the real subject of description is the bear's paw. This paw is frequently and accurately (though poetically) described. At one time it is called a "glove," from its likeness to a glove of skin covered with fur; at another time it is called "a hand-shoe"—i.e., glove. Yet the commentators actually spell *Hondscio* (hand-shoe) with a capital *h*, and say it was the name of a hero! Even to gain this sense, it is necessary for them to mistranslate the context. The right translation of ll. 2077, 2078, is—"There was the glove [i.e., paw] ready to descend; a life-bale [was it] to the doomed man." Ll. 2086, 2087, mean—"He groped after me with ready palm. His glove [paw] hung suspended [over me]," &c. The explanations of these (and similar) passages remain the same, even if the bear-origin of Grendel be inadmissible. The "glove" still means the paw of the monster, who is, in any case, a kind of wild beast. All the passages relating to the paw of Grendel, and to the paw of Grendel's mother, can thus be easily explained. They have greatly puzzled the commentators, but are really quite simple when the right clue is used.

ARISTOTELIAN SOCIETY.—(Monday, Dec. 14.)

S. H. HODGSON, Esq., President, in the Chair.—The president gave an account of Siebeck's view of the *Philebus* of Plato. After some introductory remarks on the vital importance, for every philosophical system, of the question where and in what specifically its principle of efficient causation is made to consist—as, for instance, the attraction exerted on the world by the Supreme Being, whose own energy is *πάντα ποιεῖν*, in Aristotle's system; the transcendental agency, phenomenally known as of two kinds, causality by necessity and causality through freedom, of Kant's; the self-differentiation and self-identification of the *Begriff*, in Hegel's; the Will, in Schopenhauer's; the physical Force issuing from the Unknowable, in Mr. Herbert Spencer's—the president proceeded to read a MS. translation of Dr. Hermann Siebeck's dissertation *De doctrina Idearum qualis est in Platonis Philebo* (reprinted 1872), in which this question is raised with regard to Plato's philosophy. A discussion followed.

FINE ART.

Tiryns. By Henry Schliemann. (John Murray.)

(Second Notice.)

HAVING given some account, in a previous notice, of the main facts discovered in Dr. Schliemann's last and most brilliant enterprise, we now approach the far more difficult task of bringing them into relation with what other discoveries have taught us, and with what we know of early Greek history. One

of the few points which may be regarded as settled is this, that the destruction of both Mycenae and Tiryns, like that of Troy, was very early, perhaps even in prehistoric times. This theory, which runs counter to the direct statements of Diodorus, Strabo, and Pausanias, is, nevertheless, so thoroughly in accordance with the nature of things and the negative results of the excavations that it will now be accepted by all who are free from prejudice. It is plain that Argos subdued these more ancient fortresses, and amalgamated their population with its own, at an early date. But how early? Dr. Schliemann is inclined to attribute it to the Dorian conquerors of Argos at the time of that migration which was called the Return of the Heracleidae. I am inclined to argue that, if this *synoikismos* had been so early, the memory of the independence of the subject towns could hardly have lasted so long, and that the lesser Argolic towns would sink into the condition of Amyclae and Helos under Sparta. Still, we know that such memories were lasting enough, as in the case of the Messenians, subdued by the Spartans in the seventh century B.C. If, then, the case of Mycenae and Tiryns is to be compared to these last, we must seek in that century for the probable time of their subjugation, and perhaps the reign of Pheidon of Argos may be provisionally accepted. This famous monarch, whom we now place, not in 743, but about 660 B.C., sought by every means to strengthen himself against Sparta, and it would be his natural policy to make Argos the real capital of the country. Neither coins (which he is said to have introduced in Greece) nor inscriptions would be common up to his date, and so the extremely archaic nature of the remains of both fortresses might be explained. Later than this it seems impossible to find a reasonable date.

We may draw from the Homeric poems some inferences as to the relative importance of the three great towns of the Argolid; but the great uncertainty as to the date of the whole *Iliad*, and still more of its parts, makes any absolute chronology unattainable. It seems as if in some parts of the poem Diomedes, the King of Argos, is magnified at the expense of Agamemnon, while in the later books (except in xxiii.) he sinks into insignificance. So in the Catalogue his dominion appears distinctly as carved out of that of Agamemnon, while all through the *Iliad* Tiryns seems gone by in greatness, being merely the home of Herakles, the glory of a former generation. Accordingly, when the *Iliad* was put into its present form, Tiryns had disappeared as a capital, the glory of Mycenae was fading, and Argos was rising to preeminence.

The results of the excavations are not in discord with these inferences. For while the oldest building at Mycenae is fully as rude as that of Tiryns, and far less massive, there was evidently a rebuilding of it by a new dynasty, who enlarged and beautified it in a manner showing a distinct advance upon the art of Tiryns. It was this later dynasty, whom Prof. Adler calls Pelopids, who took in hand the rubble masonry of the older Perseids (or whoever the first founders were), who enclosed the old pit-graves in the new ring-wall, who even faced the old walls with ashlar masonry to produce a better appearance, who also built

the great bee-hive tombs still extant, which contrast so strongly with the pit-graves discovered by Dr. Schliemann. This is the interpretation of the record of Mycenae, which Prof. Adler gives in his remarkable introduction to the present volume (p. xxvii), and which may be regarded as the hypothesis best explaining the facts.

But most unfortunately while in Mycenae we have large knowledge of the royal tombs, we have hardly any of the royal palace, which has not yet been excavated in the systematic way pursued at Tiryns. On the other hand, we know nothing of the tombs of the latter, though the interior of the palace is clearly before us. Hence we cannot as yet be certain of what I suggest as probable, that the Tirynthian palace corresponds to the older, or Perseid, stage of Mycenae. Dr. Schliemann thinks that the tombs of the Tirynthian kings were probably at Nauplia, where certain rock chambers, and even traces of bee-hive tombs, have been found. But if my hypothesis be correct, they were buried in pit graves, the finding of which will depend on some lucky accident, such as their being enclosed within a later city wall, or marked by some sculptured stones now lying underground.

The bee-hive tomb, which Prof. Adler thinks peculiar to Greece—but of which we have specimens, approximately at least, in barrows like New Grange in Ireland—is a far more advanced condition of sepulture. Even in massiveness of structure the Tomb of Atreus at Mycenae exceeds anything at Tiryns; for the inner lintel stone of the doorway there, which is moreover cut, and curved to suit the inner plan of the cone, is many times greater than the largest block at Tiryns, even including the vast floor-stone of the bath-room. The decorative art, on the other hand, of Mycenae we know chiefly from tombs of the earlier or Perseid period, and hence we need not be surprised if the ornament of Tiryns, which is chiefly architectural, is fully as developed.

In this respect the frescoes, wall patterns, and alabaster plaques of Tiryns are indeed most remarkable; and while they are clearly the parents and prototypes of later Greek ornament, they show also distinct influences of Asiatic (Phrygian and Lycian), as well as of Egyptian art. The more the antiquities of Greece are studied, the more clearly it appears that there was some real basis for the legends which brought settlers from Egypt, Phoenicia, and Asia Minor, into Greece, not as mere exiles, but as the fathers of the civilisation and arts of Greece. There was a school of pedant philologists, who were so anxious to vindicate the originality of Greek art and culture, that they denied these influences. Recent explorations have reduced such arguments to their proper value. More especially some materials used at Tiryns—alabaster inlaid with blue glass paste—compel us to admit a positive influence of Egyptian handicraft, though it may have been imported not by Greeks or Egyptians but by Phoenicians. This commerce in the Aegean, these great palaces and tombs, this architectural power which handled vast rocks without difficulty—all seems to us long before the dawn of Hellenic history. Even the Homeric poems describe a state of society widely different, though centred about the great fortresses of older days. The main result of Prof. Helbig's

researches into Homeric art, as compared with that of Troy or Mycenae, is to show that in most details Homeric customs—furniture, armour, &c.—do not correspond with what has now been exhumed. The facts may be conveniently studied in the Appendix to Mr. Wilkins's new book on the Homeric controversy. There was apparently a great gap of time, not between Homer and the rest of Greek literature, but between the greatness of Tiryns, Mycenae, and Troy, and the poems of Homer. These epics are of later date, and represent life of a different kind. Indeed, we have the alternative of bringing them down to a date near the dawn of Greek history, or of throwing back the earlier culture of foreign importation to a very early age indeed. This latter seems to be the view which Dr. Schliemann prefers.

There is one very curious gap in the knowledge we derive from the buildings of these early kings. They have left us no temples. For while the large rooms at Troy, once considered temples, are now rightly set down as the main halls or courts of the palace, the Doric remains found both at Mycenae and Tiryns clearly belong to later buildings—in the latter case even hardly belonging to the site. For a single archaic antefix, Doric capital, and some tiles could hardly mark the site of a Doric temple without some of the shafts and architraves being also found. The fact then remains that the people who built these great forts and massive tombs, possibly for sepulchral offerings, have left us no temples. How is this puzzle to be explained? Perhaps it was then the fashion of religion to build only wooden shrines, in imitation of the first modest constructions of mankind; and these shrines would have disappeared with all the wood of the upper storeys in the palace. Perhaps their worship was confined to the household sacrifices at the altar in the court, or the sacrificial trench, if it be such indeed, which Dr. Dörpfeld describes (p. 339). Yet nothing seems more unlikely than this latter solution. We must await further researches, and keep the problem before us as one demanding an answer.

This is indeed the case with a dozen other difficulties which crowd themselves upon our attention, but which this is not the place to discuss. It is rather our duty to conclude with earnest good wishes for the veteran explorer, who has spent his time and fortune in doing such work as even national enterprises of the kind have seldom rivalled. No one will rise from the study of this splendid volume without feeling that a great step has been made towards the understanding of the oldest European culture, and that we have at last been led by Dr. Schliemann to the right track for discovering the *incunabula* of that Greek art which grew to such unrivalled perfection.

J. P. MAHAFFY.

THE ART MAGAZINES.

The Magazine of Art. Vol. VIII. (Cassell.) This admirable magazine, which, under its present editor, has attained a reputation for both artistic and literary matter unique in the history of art magazines in England, shows no diminution of resource. On the contrary, this year has seen the appearance of a series of articles on current art unusually trenchant and sincere;

the *début* of a new writer on art (Mr. R. A. M. Stevenson), who unites to a wide poetical sympathy with the works of others the technical knowledge of a trained artist; and has had in Mr. Claude Phillips at least one more valuable addition to its large staff. Among the articles of special note contained in the present volume may be mentioned Mr. Austin Dobson's on "Chodowiecki," Mr. Loftie's on "London Churches," Mr. Blaikie's on "The Dart," Mr. David Hannay's on "Granada," Miss Jane Harrison's on "Greek Myths in Greek Art," Mrs. Fawcett's on "The New Forest," Mr. Claude Phillips's on "Arnold Böcklin," and the Rev. G. F. Browne's on "Sculptured Stones in England." Among the most successful of the "Poems and Pictures" are those in which Miss Alice Havers and Mr. R. L. Stevenson, Mr. Austin Dobson and Mr. R. Caldecott, Mr. Andrew Lang and Mr. Seymour Lucas, Miss May Kendall and Mr. W. H. Overend have joined forces. The last, perhaps, is the best of all. Of the landscape artists employed, none has shown more progress than Mr. Anthony Henley. Many of his designs are full of poetical suggestiveness; his "Forest Heath" (p. 4) reminds one of Théodore Rousseau.

THE bound volume of the *Art Journal* (Virtue) concludes the first year of a new series. In strong contrast to the simplicity of the familiar old cover, it is enriched with a decorative pattern and with gilt edges. As our readers know, the price of the monthly parts has been diminished, with the result of reducing by two-thirds the number of the full-page plates, which have been the special glory of the *Art Journal* from its foundation. On the profit side of the account we receive a largely increased number of woodcuts, including many varieties of mechanical reproduction, which at least constitute an instructive lesson in schools and processes. In the letterpress there is little change. Mr. H. Wallis has contributed a valuable series of articles on "The Early Madonnas of Raphael"; and we would also mention for special praise the papers on foreign artists by Mr. J. Beavington Atkinson, Mr. F. Wedmore, and Miss Helen Zimmern. Among the plates, the most popular subjects are also those that have been most skilfully rendered—Mr. Mordant's etching of M. Saintin's "Apple-Seller," which worthily forms the frontispiece; Mr. Armytage's engraving of Mr. Orchardson's famous "Napoleon on board the *Bellerophon*"; and a facsimile of a drawing by Mr. Marcus Stone. Altogether, there seems no reason to fear that the *Art Journal*, while following its younger rival in appealing to a wider circle, will desert the high standard which it was the first to set.

THE SOCIETY OF BRITISH ARTISTS.

THE Society of British Artists appears to be, on the whole, awake, which is a sufficient reason to call attention to it. It is true that its galleries still contain far too many ill-painted domestic pictures, full of a popular and too familiar sentiment—works of art which are practically the copies of their forerunners, works of art with nothing of their own to say. It is true also that a meretricious order of female beauty still finds itself chronicle upon these walls with a superfluous frequency. But though the society has not succeeded in making a clean sweep of the sentimental and the common—of the work which relies for its attractiveness upon popular theme and not upon artistic treatment—yet the walls hold many things in which it is easy to be interested.

There are several good portraits, for instance, executed in the modern vein. Mr. Dannat has two of the most notable. These are the counterfeit presentments of two sober children,

full of character, full of individuality—"Léonie Haviland" (123) and "Eva Haviland" (225). Then Mr. Mortimer Menpes sends up pretty and fanciful visions—none the less portraits in reality, we suppose—of an engaging young person in a red Japanese dress, holding a fan much as they hold it in "The Mikado" (368), and of a "Yellow Boy" (25), very brisk and pretty. Mr. Whistler himself—Mr. Menpes's master in some degree at least—has two most interesting portraits, besides his other studies. His "Mrs. Cassati" (362), is an arrangement in black, of a blonde lady in a riding habit, buttoning a glove, with lifted hand, and the riding whip tucked under her left arm. Possibly the personality here presented is less impressive than Sarasate's, but it is expressed, perhaps, not less completely. Whoever we have here, we have at all events a good horsewoman. The pose shows us that. Mr. Whistler's other portrait is that of the quietly intelligent half-dreamy face of "Master Manuel" (45). It is arranged in various tones of slaty grey. Mr. Whistler's seaside studies in the present show are not works to which we can attach any considerable value. Nothing is more likely than that we might be at issue with their author thereupon. But an infinite dexterity and often something more—a sense of beauty and of attractiveness of pose, of pose now noble and now piquant—is shown in his three little upright pieces over the fire-place, in the water-colour room. Two of them are pastels; a "Harmony in Opal and Violet" (566), and a "Note in Violet and Green" (568). They are very well chosen, and very well placed models, lightly draped, and drawn with a delicate vision of what it was most graceful to include and most wise to omit. It has been truly said that about "A Caprice in Red" (570), there is nothing capricious, unless it be the price. It is a perfectly well-ordered study of flesh-colour and red—an energetic model, springing, as it were—or, as it is—from the unfolded and widely extended drapery. Near it hangs M. Weguelin's "In Danger"—a skilful and pleasure-giving water-colour, more elaborate of theme and of treatment. A nymph sits well within range of the arrow of cupid. Mr. Harper Pennington—to go back to a Whistlerite—sends a study of two ballet girls, which, if it has not quite the fire of M. Degas, has serious and admirable merits, and is to be commended as a further effort to bring within the range of art those theatrical subjects which have often been too much the property of the vulgar. Mr. Arthur Hill's "Eothen" (244) is a study of the figure, and of drapery and ornament, pursued much further, and with greater regard, it is probable, to completeness of modelling, and subtlety of grace. An excellent piece of flesh-painting is the "Wood Nymph" of Mr. Kennington (313), though the head, alas! belongs to one model, and the figure to another.

In landscape Mr. Leslie Thomson sends "The Skylark" (308)—a work in which the figure assumes more importance than is customary in his canvas; and Mr. Richard Toovey contributes a "Cornfield," Dewint-like in its simplicity and breadth, and very quiet and beautiful in tone. Mr. John Reid achieves in "Our Old Pier, Cornwall" (316), that richness of colour which is inseparable from his later manner. It is striking, even if it be forced. We do not think it needed Mr. Aubrey Hunt to paint the large Breton coast picture, "Wood Carriers" (248). A more commonplace painter might have done it. It reveals no subtle fact—seizes no delicate effect. We like him better in his "Bathing Hour at Granville" (314), and best in his noble study of "Cloudland" (342)—a picture of the pageantry of silver-grey skies, in which Mr. Aubrey Hunt has known perfectly where to stop, as well as where to begin.

FREDERICK WEDMORE.

NOTES ON ART AND ARCHAEOLOGY.

MR. OSWALD W. BRIERLY, of the Royal Water-Colour Society, and marine painter to the Queen, has received the honour of knighthood, "in recognition of his great abilities as an artist."

THE sale of Raphael's cabinet picture of "The Three Graces," which has been arranged for the sum of £25,000, deprives the country of a possession hardly less precious in its way than the more talked-of masterpieces of the painter. "The Three Graces"—suggested by an antique studied by Raphael in Central Italy—had been a favourite acquisition of the late Lord Dudley, and it is from his estate that it passes into the hands of the Duc d'Aumale. Our readers will, perhaps, hardly require to be reminded that it is an engraved work, highly esteemed and perfectly authenticated. A very interesting advanced study for it—in pen and ink, if we remember accurately—exists in the Academy of Venice, though it is worthy of note that Raphael paused in the execution of that particular drawing before he had had time to introduce the third figure—that which is to the spectator's right. The picture, though of fullest classic inspiration, is a comparatively early work.

MR. A. WYATT THIBAudeau, of Green Street, St. Martin's Lane—who is fulfilling energetically the services of hon. secretary to the newly-established International Chalcographical Society—has sent us the rules under which the society is constituted, and its programme for the first year of its operations. There will be not more than three hundred members. It had originally been intended to limit the number to two hundred and fifty; but, in view of the applications for membership from many distinguished amateurs, that number was found too restricted. Each member, properly proposed and elected, and subscribing his two guineas, will receive a remarkable share of finely executed reproductions of the very rarest ancient prints in virtue of his subscription. The subjects chosen for the first year's issue include reproductions of "The Effects of Jealousy," by Dürer, from a unique unfinished proof in the Berlin Museum; of "A Battle of Women"—an early German or Flemish print—and of its lately-discovered Italian original; of certain "Studies of Heads," by Leonardo, now in the British Museum; of the set of Sibyls, from the impressions in the collection of Mr. Malcolm, of Poltalloch; and of certain rare and early engravings in the Bibliothèque Nationale, and in the collection of the well-known Parisian amateur, Baron Edmond de Rothschild.

A PROPOSAL is on foot to found a club "for the special benefit and accommodation of gentlemen engaged in the study and practice of architecture and engineering."

MESSRS. SOTHEY will sell next Monday and the two following days a large number of coins and medals, made up of three collections, one of which was formed by the Rev. Dr. E. Fothergill, formerly provost of Queen's College, Oxford.

ONE more popular notion seems likely to be exploded. Archaeologists have for some time suspected that the Cassiterides, &c., "the tin-islands of Cornwall," were not really in Britain. Now Dr. G. F. Unger collects in the *Rheinisches Museum* (38. 2.) a number of philological arguments to show that the names in question belong to Spain, i.e., that the Phœnicians never reached Britain at all.

WITH reference to a note in last week's ACADEMY, announcing a new art quarterly, to be called *The Century Guild Hobby Horse*, a correspondent writes to point out that the

first number of a periodical with the same title appeared many months ago. It was noticed, we find, in the ACADEMY of June 7, 1884.

THE STAGE.

A NEW PLAY BY MR. PHILIP BOURKE MARSTON.

A DRAMA in one act, entitled "A Test"—the joint work of Mr. Philip Bourke Marston and of Mr. Alec Nelson—was produced at Ladbroke Hall, on Tuesday evening, by a company under the direction of Dr. Edward Aveling. Mr. Marston bears so high a reputation as a poet, among those who are well acquainted with his poetry, that his appearance as a dramatist is worthy of record. We regret that the result, although interesting, was not entirely satisfactory. The plot lacks coherence, and is gloomy beyond redemption. A husband—a man of weak will—has sinned against his wife, and both are half maddened by a sense of shame. The conscience-stricken woman who has wrought the evil seeks sympathy from the injured wife; and, although repulsed by her, resolves to attempt atonement for her sin by abandoning her lover for ever. The wife witnesses the final parting; but, while yielding momentarily to a fit of passionate sorrow, is solely bent on regaining her husband's love. At the suggestion of a confidential servant, she finally has recourse to the expedient of causing a concocted story of her own death (by lightning) to be announced to him. But the device fails. Her husband's reason—already strained unnaturally by conflicting emotions—collapses in face of this new shock; and his wife returns to him, in the full hope of a reconciliation and of a renewal of his affection, only to find him incurably mad, and incapable of recognising her. The brief action takes place during an alarming thunderstorm, and the piece closes with the wife weeping at her husband's knees, while he, unconscious of her presence, raises the distracted cry that he will spend his life in seeking her, but will never find her. From end to end there is no gleam of light, and some of the details, which we have passed over here, are repulsively painful. The motive throughout is sufficiently marked to give the play true dramatic colour, and the monologue and dialogue, although very good at times, often leave more than is convenient to the independent speculation of the audience. Mrs. E. M. Aveling's excellent acting as the wife gave a very pathetic tone to the character, and really secured for the whole piece whatever measure of success it achieved. But neither Miss May Morris nor Dr. Aveling quite adequately interpreted the two other leading parts. The evening's entertainment included a performance of Tom Taylor's farce "To Oblige Benson," in which Dr. and Mrs. Aveling both acted with great spirit, and an admirable recitation of Mr. Buchanan's "Fra Giacomo," by Mr. Royston Keith.

S. L. L.

STAGE NOTES.

THE production of the Lyceum version of "Faust" is now fixed for to-night, and there is every reason to believe that Miss Ellen Terry—whose absence from the boards in Wellington Street has been of some duration—will be sufficiently recovered to appear. We are glad to note that an engagement of importance has been entered into with Mrs. Stirling, whereby that admirable actress, who plays with an unquestioned authority, will perform at the Lyceum during the run of the piece.

"KENILWORTH" at the Avenue—a theatre not hitherto closely associated with success, in

the minds of playgoers—is to be the spectacle *en vogue* this Christmas, it appears. Whatever the piece may be worth, it has been strongly cast. Miss Violet Cameron is in it; and, when it is a question of *opéra bouffe*, that lady may almost venture to appropriate to herself the proud words of Dante, "If I go, who stays, and if I stay who goes?" She has only one possible rival, and that is a rival of many years' standing—Miss Florence St. John.

"DARK DAYS," which has not enjoyed a very long career, is coming off the bills of the Haymarket almost while we write. It is to be succeeded, after an interval, by Mr. Barrymore's play, of which for many months we have heard good accounts as a powerful and telling piece. But we read in a newspaper, the other day, that it was going to have the benefit of a strong company to play it. We have seen a list of the cast, and there is no sign of that as yet.

MUSIC.

RECENT CONCERTS.

LAST Saturday afternoon Volkmann's Quartett in G minor (Op. 14) was performed at the Popular Concert. It is one of the composer's early works, and a fair specimen of modern chamber music of second rank. The same may be said of Kiel's pianoforte Quintett in C minor (Op. 76), played on the following Monday evening. Of the two works we give, however, the preference to the former; for naturally one does not expect so much from an artist entering on his career as from one whose powers are fully developed.

Miss Fanny Davies on the Saturday played Mendelssohn's *An lante* in E flat with variations (Op. 82) in a very clear and refined manner, but we should have liked the first, second, and last variations a shade faster. The young lady was much applauded, but firmly—and as we think wisely—refused the encore. She also took part in Schumann's E flat Quintett (Op. 44).

Miss A. Zimmermann, on the Monday evening, besides taking part in Kiel's work mentioned above, played solos by Chopin and Mr. A. O'Leary, and met as usual with a flattering reception. Miss Carlotta Elliot sang at the first concert, and Mr. Santley at the second. The light and pleasing solos contributed in turn by Mme. Néruda and her brother, Herr F. Néruda, seemed to give much pleasure.

M. Vladimir de Pachmann gave his second pianoforte recital last Monday afternoon at St. James's Hall. He commenced with Weber's E minor Sonata (Op. 70), an interesting piece of programme-music well suited to show off the pianist's delicate touch and perfect mechanism. The second and fourth movements were rendered with fitting feverishness. It seemed a pity not to give on the programme Weber's own curious description of this sonata. It is intended to represent the state of a man suffering from fixed melancholy: throughout we have reason struggling, but in vain, with insanity. It is a dire, but exciting picture. The programme included besides Raff's "Giga con Variazioni," and Liszt's *Rhapsodie Hongroise*, No. 13; also a number of short pieces, in almost all of which M. de Pachmann was heard at his best. The Chopin selection at the close was listened to with rapt attention. The pianist not only filled his hall, but so fascinated his audience that, with one or two exceptions, everyone remained to the very end. The Nocturne (Op. 37, No. 1) was perhaps a trifle over-played; but, as usual, M. de Pachmann proved himself an able and sympathetic interpreter of the romantic strains of the Polish composer.

Mlle. Louise Douste de Fortis gave a concert on Friday, December 11, at the Prince's Hall. We heard this young lady last year, and were

pleased then, as we are now, to recognise her natural and acquired gifts. She certainly promises well; but until her powers, both intellectual and mechanical, are more matured, she will do well not to appear in public. Mlle. de Fortis, with her youthful enthusiasm, excites our interest, and we hope that those who have her talent committed to their care will keep it hidden for a time. The programme included pianoforte trios by Beethoven and Mendelssohn, and vocal music by Mme. Thayer, and Signor Rizzelli.

On the same evening "The Strolling Players" gave the first concert of their fourth season at St. James's Hall. We heard them play the last two movements of Mr. Prout's "Birmingham" symphony; but there was little ensemble, and the strings were very weak. The orchestra was heard to much better advantage in some numbers from Rubinstein's "Bal costumé." Mr. Norfolk Megone has in him the making of a good conductor.

The "Popular Wagner Concerts" society gave their first concert at Willis's Rooms on Monday evening, December 14. Herr F. Leideritz played the accompaniments to the Wagner selections very well; but we question the propriety of giving extracts from the master's music-dramas without the aid of an orchestra. The scheme, doubtless, is well intended, but we should advise the managers in future to arrange their "Wagner" part of the programme in a better manner. On Monday a violoncello solo by Herr Schuberth was sandwiched between Sigmund's love song from "Die Walküre," and "Elsa's Dream" from "Lohengrin." The hall was filled. Was the audience attracted by the Wagner music of the first part of the programme, or by the popular ballads of the second part?

The third Heckmann concert took place last Tuesday evening at the Prince's Hall. The programme commenced with a Quartett in G minor by Grieg, dedicated to the Heckmann players. The work, consisting of the usual four movements, is from first to last thoroughly characteristic of the composer. In the first and especially in the last movement, despite much that is clever and *piquant*, one feels, however, a certain want of power. The middle movements are two little gems. The performance was an admirable one. After this came Schubert's great and wonderful Quartett in G (Op. 161). The rendering of the Andante and of the Scherzo was specially satisfactory, and the audience, by their enthusiastic applause, seemed to be of our opinion. The concert concluded with Beethoven's Quartett in E flat (Op. 127).

J. S. SHEDLOCK.

MUSIC NOTES.

MR. CARL ARMBRUSTER gave a Wagner lecture with musical illustrations last Thursday week at the London Institution, Finsbury. The excerpts from the "Ring des Nibelungen" and "Parsifal" were well rendered by Mlle. P. Cramer and Messrs. Guy and Thorndike. The lecturer, besides explaining the illustrations from the tetralogy, gave a brief but interesting account of "Parsifal," Wagner's last, and, in some respects, greatest music-drama.

OUR attention has just been called to the first number of a paper called *Music and School*, dated September 10, which reprints in their entirety the articles on "The Birmingham Musical Festival" that appeared in the ACADEMY of August 29 and September 5. There is further inserted, also above the name of Mr. Shedlock, an additional paragraph of thirty-four lines, not a word of which he wrote, and which contains some personal criticisms of an offensive character. Need we add more?

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